

BIM BAM BOOM

THE MAGAZINE DEVOTED TO THE HISTORY OF RHYTHM & BLUES



Vol.1 Issue 4

THE FLAMINGOS

FEB-MARCH 1972

EDITORIAL

Happy New Year to all our readers and advertisers. "BIM BAM BOOM" starts off 1972 with a collector's special. We have added 16 more pages to this issue in our never ending attempt to bring you the best magazine in the country dealing with the history of Rhythm and Blues. We are very proud of our growth and have doubled in size since our first issue.

In our last issue, we asked you to write to us and tell us what you wanted to read about. We received many letters asking about stories dealing with the unknown groups, or little known groups. We feel that we are presenting in this issue, the greatest stories and articles ever printed concerning collector type groups. The groups we are presenting set the style for the music that we all love, for without them, there would be no Rock & Roll music.

Carrying on in the tradition of Phil Groia's great story on the Harptones and the Cleftones and Fred Parris story, "Bim Bam Boom" is proud to present The Flamingos, the early years, by Carl Tancredi. Carl deals with the forming and the years that the group was with the CHANCE Label. If one feature article is not enough for you then let us present a second one. The Vee-Jay Story by Steve Flam along with a discography on the label. Steve presents an exclusive interview with Vivan Carter, owner and founder of Vee-Jay. Phil Groia is back with a fantastic story on Jimmy Beckum and the Majors. Sal Mondrone gives us the Diamonds on Atlantic and Lou Silvani presents The Five Crowns. Well that's enough to fill two issues of any other magazine, but "Bim Bam Boom" is not just any other magazine. In addition to the above we are happy to present, The Five Discs, The Richard Barrett Story, The Alan Fredricks Story, The Rock Revival and Just Dreamin by Ronald Beck. Our regular columns are also included along with a couple of new ones. In addition to the above, we are carrying the most complete listing of ads from Record Stores, Record Companies and Mail Order Houses ever printed. "Bim Bam Boom" not only gives you the stories but also tells you where to get the records we all love. Support our advertisers and keep YOUR magazine as strong as it is.

We are happy to tell you that "Shout" magazine published in England started the new year off with it's 72nd. issue. We think that "Shout" magazine is one of the best of the European magazines. they have printed the Gee - End - Rama and Gone discographies plus many more interesting articles in the past year. "Bim Bam Boom" is also happy to announce that Mike Rascio will be printing a new magazine dealing with the history of Rhythm n Blues. It's called "Big Town Review" and we wish Mike all the luck in the world with his new venture.

If you have a friend interested in the old sound please tell him about us. The reason for this is due to the fact that issue #1 is sold out and issue #2 is almost sold out. If you want any longer to subscribe you'll miss out on our early issues. We are going to make issue #1 available on Xerox. The issue will be 16 pages long and will only have the stories and columns. The price will be \$2.50 a copy. The high cost is due to the expense of Xeroxing and postage. If you are interested, just send us a check and we will mail you a copy.

Remember "Bim Bam Boom" is your magazine and we are always looking for new writers. If you are interested, drop us a line.

Well that's it for now, see you in two months with issue #5.

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The Magazine Devoted To The History
Of Rhythm & Blues

VOL. 1 ISSUE 4

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AD RATES

AUCTION BLOCK - 20¢ each record listed. Name & address - free.
TRADING POST - 10¢ a word. Name & Address free.

DEADLINE FOR ADS - FEB. 25, 1972.

BACK ISSUES

ISSUE #1 - (Cleftones/Serenaders/Jive Five/Dubs)
Xerox only (16 pages) - \$2.50
ISSUE #2 - (Harptones/Cadets-Jacks/Chestnuts/
Passions/Eldorados/Jay-Dee-Davis Disco) - \$1.00
ISSUE #3 - (Scarlets-Five Satins/Spaniels/Colts/
Five Pennies/Del-Satins/Charts) - \$1.00

New subscribers - be sure to order the back issues.
Just add the price of the back issues to your regular subscription.

Letters

I must say that each issue becomes more and more exciting. Issue #3 was reading at it's finest. The interview with Fred Parris and Rare Sounds were most interesting. In regards to Sal Mondrones column. The number on the Cliff Butler record is States #123. Your magazine has become a legend in it's own time already.

Jim Amato
Yonkers, N.Y.

Note: Thanks for the nice letter Jim and the information on the States record.

I Can't wait for the next issue of Bim Bam Boom. You guys are doing a fantastic job, keep it up. I would like to see a story on the Flamingos in a future issue.

Pat Seely
Oak Park, Ill.

Note: Your wish is our command Pat. This issue features the greatest Flamingos story every printed.

Arlene Kramers Article on the Del-Satins was excellent. Miss Kramer neglected to mention the background work that the group performed for Carlo on his Laurie Records and Len Barry on his early cuts for Decca.

Stephen Bennett
Bklyn. New York

Bim Bam Boom is the best magazine out. I really enjoyed Lou Silvani's column. In the Sneakin Back column it said that Runaround by the three Chuckles was on Boulevard. The record was first released on the Cloud label out of New York.

Frank Caravello
Mt. Vernon, N.Y.

NOTE: Thanks Stephen and Frank for the additional info.

I received issue #3 of Bim Bam Boom today and nearly fell out of my chair. It's great with a capitol "G".

Richard Haggett
Syracuse, N.Y.

I think your magazine is the greatest. I hope your magazine is not like the others, two issues and they go out of business.

William Smith
Merrifield, Va.

NOTE: Don't worry Bill, Bim Bam Boom is here to stay.

Your magazine is out of sight. I'm 19 yrs. old and wasn't able to listen to the R/B and R/R sounds of the 50's/ Your magazine fills me in on what I missed. The music of the 50's and early 60's is far superior to the trash that's being made today. Keep up the good work.

Greg Thiel
Williston Park, NY

Note: We would like to thank Tony Slerna for sending us a 10 page letter. It was too long to print and we will try and include some of your suggestions in future issues.

Thank you, Thank you, Thank you. You don't know how pleased I am with the current revival. Your magazine is simply magnificent. You have divided up your magazine superbly. There is an article for everybody. My favorites have been: The Clef-tones, Harptones, Time Capsule and last but not least, From The Sq. by Mr. Time Sq. himself, Louie Silvani (sorry Slim). As for the ads they are real great. I have went to many of the stores in search of records. I am only 18 yrs. old and am sorry I was not around in the early 50's.

Bill Duenas
Tappen, N.Y.

Bim Bam Boom is out of sight and definitely number one. I have a couple of additions to your articles in issue #3. I have "Deserie"/"Zoop" on Everlast #5026 and the label style is the same as "Wiggle Wooble" by Les Cooper. I also have "Deserie" on the Lana label #117 and both versions are the same as Everlast #5001. I have another record by the Colts on Antler #4003 - "Never No More"/"Shiek of Araby".

Robert Cattaneo
Daly City, Calif.

NOTE: Thanks for the info Bob.

I just had to write and tell you that Bim Bam Boom gets better with every issue. There is another oldie show that I believe people are not aware of. "Antique Blues Show", WPKN, 89.5FM, Bridgeport Conn. Sunday 5PM to 7PM.

James Loughlin
Great Neck, N.Y.

NOTE: We have never heard the show and if anybody has a tape of it please send it to us. If the show meets the Bim Bam Boom standards we will place it in the Radio Rap column.

I'm just getting into the group sound. I find your magazine informative. I enjoy "Old Sounds Revisited" but I would like to see more common records in it. I also enjoy "For Collectors Only", "Time Capsule" and "From The Sq." All in all you have a fine mag.

Note: The records revued in "Old Sounds Revisited" are records that have recently appeared in the N.Y. area in quantity for reasonable prices. It is also intended to expose little know but excellent sides.

I enjoyed issue #3 very much. The same night I received the issue, I took it to a local nite club that the Five Satins were appearing at. I went to their dressing room with the magazine and we all looked through it together. We all had a lot of fun thanks to your magazine.

Steve Applebaum
Phil. Pa.

Your magazine is the best in it's field. You have the only magazine that gives the people their monies worth. One correction, "In the Still of The Night -67" on the Mama Sadie label is billed Fred Parris and the Reckless Hearts not the Five Satins.

Tom Mantenello
Chicago, Ill

NOTE: Thanks for the nice letter Tom. We try hard on the magazine to give you what you want. We goofed on the Mama Sadie record and your right. Thanks for catching the error.

The Flamingos

The Early Years

BY CARL TANCREDI

I had the rare privilege of interviewing Zeke and Jeke Carey, in Brooklyn, New York. They are the organizers and original members of one of the most renowned rhythm and blues vocal groups to come from the fifties, the Flamingos. The group is still active today, in spite of many personnel changes. This is their story, from the beginning.

Jake and Zeke grew up in Baltimore, Maryland. Sonny Til lived down the street; and as kids, they played ball together. Zeke's oldest brother attended high school with Sonny. While on the subject of Sonny Til, Nate Nelson, a future lead singer with the Flamingos, was a cousin of Sonny Til's.

Soon after, Jake and Zeke (they are cousins and not brothers) moved to Chicago.

During the fall of 1952, at a picnic, the Flamingos were born. At that time, they were just another group of boys singing in harmony. Attending this picnic was Fletcher Weatherspoon Jr., who liked their unique sound and harmony, and wanted the boys to continue singing. It turned out that Fletcher Weatherspoon had a friend who owned a night club, Martin's Corner. It featured talent contests on Thursday nights. The boys entered one of those and won. It turned out, that on this particular night, they were the only contestants and couldn't lose! The owner of the club was so impressed with their singing ability that he asked them to appear the following night.

While appearing at this club, Jimmy Thurmond, a representative of King Booking Agency, caught their act. Ralph Leon, who ran the agency, became their manager. Fletcher Weatherspoon Jr. stepped down, realizing that Ralph Leon could do more for the boys than he could. What made this transition even easier was that Fletcher Weatherspoon got drafted.

The boys were right out of high school. Jake, the oldest, was completing college. The group included Jake and Zeke Carey, Johnny Carter, (currently singing with the Dells), Solly McElroy and Paul Wilson.

Even at this early stage, the boys believed in parliamentary procedure and majority rule. This accounted for the group adopting the name, The Flamingos. It seemed that one of the members came up with the name, the El Flamingos. The group felt the name had beauty; hence, they called themselves The Five Flamingos. The name stuck because it sounded good to the majority. Later, they dropped the "Five" because the group might expand. With that, they became The Flamingos.

About two weeks after their appearance at the talent show, Ralph Leon took them to United Records, a rhythm and blues record company based in Chicago.

The group felt they were dynamite (performing acappella), but United Records was slightly less than over-awed. The Company admitted the group sang in harmony, but wanted them to go back home and rehearse a bit more - and come back in a year! This initial set-back caused the group to try harder.

To United, The Flamingos were just another "doo-wop" group. The Company felt there was no uniqueness to the group since they were immature. At this time, The Clovers, Dominoes and Five Keyes were popular and United preferred something that was relevant to the market. The Flamingos did not sound like the other established groups. There was no outstanding lead in The Flamingos as was the case with many other well-known groups.

Jake Carey said it best when he described those who imitate the familiar as, "wagon-riders." The Flamingos wanted to be different and not sound like somebody else.

The Flamingos concentrated on harmony and always sang acappella. For them, their harmony patterns, as well as their rhythm patterns, had to be good. The group believed in good singing, not shamming through a tune.

As it turned out, it was almost a year before they cut their first record for Chance (Someday Someway/If I Can't Have You, March 14, 1953).

During this year of practice, they gained experience by singing at clubs and private parties. Many of these private party dates came through Fletcher Weatherspoon Jr. He and Zeke worked at Montgomery Ward in Chicago. Initially, Zeke saw no purpose in attending these parties because he didn't drink or smoke, so why go? They never got paid for appearing at these private affairs, but they did gain experience by performing in front of an audience.

Unlike many other groups, The Flamingos never had a street corner on which they practiced. They rehearsed either in their hotel rooms or basement apartments. When practicing, they would use a lamp or a stand-up broom in place of a microphone, and "sing their hearts out."

The Flamingos emphasized harmony, rather than the lead, like the average groups. They wanted to do what the other guy wasn't doing, trying to be individualistic.

The Flamingos selected their own tunes and were solely responsible for the style they developed. But they "greatly admired" The Dominoes, Orioles and Five Keyes. Jake and Zeke also felt that The Clovers came up with "great songs and great beats." They also admitted that, "It was difficult to be totally different when you respected and loved these groups."

If I Can't Have You had traces of some of the sounds of those groups. The record had two leads. Solly McElroy sang lead basically, with Johnny Carter singing the second lead. The Orioles did this in many of their recordings, Sonny Til doing most of the lead work with George Nelson (baritone) singing the second lead.

"If I Can't Have You" was sung straight, with no inter-changing of parts, as compared to the difficult harmony patterns in "Golden Teardrops", "Dream Of A Lifetime", and "A Kiss From Your Lips".

Jake and Zeke also relived some of the incidents which happened to the group in the early days.

The Club Delisa, in Chicago, with the Red Saunders' Band, was packed when the Flamingos would do the breakfast show. But they also played to empty houses in the early days. In Girard, Ohio, they became "snow-blind" by a sea of empty, white tablecloths!

The group enjoyed taking a tune done by a single artist and re-doing it with a group sound. "Little White Cloud" by Johnny Ray was a favorite, along with, "You Belong To Me", "Why Don't You Believe Me" and "Heavenly Father". The record company wouldn't let them record these tunes because they felt pop tunes wouldn't sell. Zeke felt that their unreleased version of "September Song" was one of the group's finest. He said, "Lionel Hampton would break into tears when we did it."

The Flamingos were backed by such notables as Lionel Hampton, Duke Ellington, and Woody Herman, while they were on tours.

I asked Jake and Zeke for their opinion concerning Chuck Willis, a greatly under-rated blues singer, who had recorded some excellent material for Okeh and Columbia. To Jake, "He was a ball of soul." To Zeke, "He's one of the greatest." I agree.

Initially, The Flamingos had few white followers. They developed a white audience after touring with Duke Ellington, Lionel Hampton and Woody Herman. This following was built up through personal appearances rather than records.

Travelling conditions were hectic. Hotel accommodations were a major problem in finding "your kind of hotel on the other side of the tracks." This happened in spite of the fact that they had travelled with the major names in show business. This happened even in Las Vegas in the late 1950's. In 1956, The Flamingos were playing the Flamingo Hotel in Las Vegas. When their act was finished they would sit at their own "private" table with their own "private" waiter. When the club closed, their accommodations would be situated on the "other side of town." As Zeke so aptly put it, "How can they like the music so well, and yet place so many restriction on you?"

The Flamingos believed in tight organization and discipline. While you worked, you didn't drink. You always gave your best. The group emphasized show business, discipline, and order. Fines were levied for lateness, wrong attire, and not getting the material at rehearsal. There existed elected officers within the group and a set of by-laws that were enforced. This tight-knit organization is still maintained within the group today.

Jake and Zeke covered other areas that related to The Flamingos, such topics as: record companies, the music of the period and Alan Freed.

Recording dates were radically different as compared to the ones today. There weren't any such things as multi-tracks or over-dubbing; there was only one track and one take. This necessitated getting it right on the first try. On a three hour recording date, four songs would be done. These small record companies would be on a small budget, hence, you couldn't be in there all day. Zeke added that, "sometimes I would be hoarse at a recording date and would be unable to sing my part." He usually sang second tenor or falsetto. So, he would switch with the baritone who had never sung the part. "Many sounds were born through necessity. As we kept recording, we created our own harmony, no coach. We would work out the songs."

The record company would generally insist a tune be done their way. This problem came up when The Flamingos recorded "That's My Desire." They used only four or five musicians for the set and the company had never heard the song done in that fashion, even though they admitted it was good. As Jake philosophically put it, "That's the idea of singing, because people relate to a certain feeling the artist has projected."

Charles Gonzales, a singer, wrote some of the Flamingos' Chance recordings. Afterwards, Charles failed to come up with suitable material for the group, thus explaining his swift departure.

Proper credit for writing songs was a problem in this period. It was not uncommon to see someone else credited for a tune, or at least, given half credit. A case in point, "I'll Be Home" was actually written by a dee jay, Fats Washington. But Stan Lewis, from Shreveport, La., received half credit for the song, primarily because he had money and a record outfit.

The ballad, "A Kiss From Your Lips" is credited to Davis and Fratto. However, Zeke Carey wrote the whole bridge and melody, receiving no credit whatsoever.

Keeping this in mind, did Alan Freed deserve half-credit for a great many of the Moonglows' recordings on Chess? Or did he earn this half-credit because of plugging the record?

Interesting questions, too bad I don't have the answers.

The general policy during this period of the record companies, (Chance was no different) was one of "give me my dollars now, and I'll promise to pay you - before you die."

According to Jake and Zeke, many of their Chance recordings were regional hits. Surprisingly, Chicago wasn't a big selling regional area for The Flamingos. "If I Can't Have You", sold big in Philadelphia, fairly well in New York and along the eastern seaboard but not well in the South. "That's My Desire" sold fairly well in Chicago and "Golden Teardrops" did well in New York."

The Flamingos received no money for doing any of their Chance recordings, nor did they receive any royalties once they were released. As Jake and Zeke explained, "We were just starting out and we couldn't demand a fee." The company operated with a small budget, was under-staffed, issued no statements, and the recording contracts contained "slave clauses" heavily weighted in favor of the recording company. Since the company was young and funds were limited, records that would have been national hits only got regional promotion. Promotion was very important. "When the company is struggling, the artist isn't expecting anything, because he's barely making it."

Another factor was "ignorance on the part of the artists." "We were young and knew nothing about the business. We loved singing, recording in the studio, being in front of the audience, and hearing the girls."

In this case, bad management does not deserve the blame. Like The Flamingos, Ralph Leon was new to the music business and was learning. He was highly respected and loved by Jake and Zeke. Ralph remained their manager for two years until his untimely death from a heart attack. Leon spent those two years building and molding the group. He insisted on not doing tunes that couldn't be appreciated by the pop audience. The training they received from Ralph Leon enabled them to last. With his death, turmoil existed because of bills and other problems. The group was forced to learn the promotion of records, to handle their own business, maintain the tight Flamingo organization, plus arranging and producing their records.

At times, "These tunes came in such crude and rough form, we would have to straighten them out and then see other people getting credit for the tune.

On a positive note, Jake and Zeke gave great praise to Alan Freed. "Alan Freed, a dee jay out of Cleveland, got to know and feel rhythm and blues. At this time, if you were black, or R & B oriented, you would be classified in the R & B market.

The pop stations wouldn't play R & B because they were racist. The establishment had the white stations.

The youth, back then, fifteen years or more, forced the change.

The small R & B companies began to make money and became a thorn in the side of the big companies. The big stations that wouldn't play R & B the kids would be switching to the R & B stations.

Atlantic became rich off R & B music. Chess the same thing. The big companies were beginning to take notice because their records weren't selling, so they started covering the R & B hits with their own artists - Georgia Gibbs, Patti Page, Pat Boone, and The Andrew Sisters.

The Apollo Theater would be the only place you could go to listen. In the South, due to segregation laws, the balcony would be jammed with white kids, and the ground level would be filled with the black kids.

Elvis Presley admired Bo Diddley. He met Elvis before Elvis ever made a record.

Alan Freed discovered that there was big bucks in R & B music. He broke the barriers by playing R & B music to the white kids. He did what hadn't been done. He defied the system. Freed was working on a black station, and being white, he found a gimmick. He'd howl - moondog - and play black music. He got involved in the music and started to hold dances. When big bucks started being made in Cleveland, New York got up and took notice. Freed created a fantastic market. The only thing that made him a giant, he introduced a music that had been banned because it was categorized as race music.

With payola, Freed was a scapegoat for the industry. He was involved, but so were the rest. Freed was big, he knew he was big, and let it be known. People wanted to see him fall. Everybody was taking. The big companies, in their own quiet way, were taking care of a lot of business.

Freed doesn't deserve all the blame. In order for the little guy to survive, he couldn't compete except with cash (payola). But, there were subtle forms that would be used by the big companies - vacations, women, cars, scholarship for the kids, and other gifts because the big companies liked you. Payola was a two-way street. You had someone offering and someone receiving. Why punish the recipient and not the big guy?"

CHANCE RECORDINGS BY THE FLAMINGOS:

<u>DATE:</u>	<u>TITLE:</u>	<u>RECORD #:</u>	<u>MATRIX #:</u>
March, 1953	Someday Someway / If I Can't Have You	1133	2345/2342
June, 1953	That's My Desire / Hurry Home Baby	1140	2344/2343
September, 1953	Goldern Teardrops / Carried Away	1145	5055/5052
October, 1953	Plan For Love / You Ain't Ready	1149	5053/5054
March, 1954	Cross Over The Bridge / Listen To My Plea	1154	5132/5133
October, 1954	Blues In The Letter / Jump Children (Vooit Vooit)	1162	5085/5087

The Vee-Jay Album, The Flamingos meet The Moonglows "On The Dusty Road Of Hits" contains eight of their Chance recordings including their unreleased version of "September Song".

The Constellation Album, The Flamingos, contains all thirteen Chance recording.

Radio Rap

TIME CAPSULE SHOW	(Tom Luciani & Joe Marchesani) WFUV-FM, 90.7 in New York - Sat. 4PM to 5:30PM. WRTI-FM, 90.1 in Phil. Tues. & Sat. 5:30PM-7PM. WAMH-FM in Amherst Mass. Wed. This show has stood the test of time. Longest running and most respected Oldies Show in the nation.
THE GUS GOSSERT SHOW	WPIX-FM, 101.9 in New York. Sat. 5PM-12M. Sun. 5PM-11PM. The curly headed kid in the second row plays those Doo-Wops.
LITTLE WALTERS TIME MACHINE & GTO SHOWS	Little Walter has two shows swinging in the Boston area. WTBS-FM, 88.1 - Sunday 12M-3AM and the TIME MACHINE SHOW - WBCN-FM, 104.1, Sunday 10PM-1AM. New England swings with a heavy beat.
THE JIM PEWTER SHOW	KMET-FM, 8PM-10PM on Sunday in Los Angeles. Jim is also in his 4th. year on the American Forces Network which is heard weekly in 29 countries and 337 stations.
THE ROY ADAMS SHOW	Roy Adams is your host on the OLDIES SHOW, WHBI-FM, 105.9 - Friday 1:05AM to 3:00AM. Sounds of the fifties with special features.
THE GROTTO ARCHIVES	Joe Dee plays the deep sounds every Sat. 2:00AM-3:00AM on WHBI-FM, 105.9. Keeps your toes tappin on the weekend.
JERRY BLAVAT SHOW	The Geator With The Heater - The Big Boss With The Hot Sauce spins the goldern goodies on Sat. 2PM-5PM over WCAM-AM, 1310 (Camden, New Jersey).
ZEKE JACKSON	WARO Radio covering the Pittsburgh Pa. area. Monday to Friday 3PM to sign off & Sundays 4PM to sign off. Zeke keeps playing those Pittsburgh rockers.
WILL ANDERSON	Will's Rock and Roll Rivival Show is on WINE, AM/FM every Sunday from 8PM to 11PM covering the Brookfield, Conn. area. Will plays the best sounds from the 50s.
CHARLIE APPLE	The Charlie Apple Show is on WPSL, AM, 1510 on the dial. Saturday 2PM to sign off. Charlie's show covers the Pittsburgh Pa. area and spins those dusty oldies.
AL BROWNE SHOW	Al Browne the man behind the New York sound of the 50's swings every Sunday Night with his co-host, Bobby O 11:30PM to 12:30AM. WHBI-FM, 105.9. The show features the group sounds of the fifties.



THE FLAMINGOS



ALAN FREED'S TOP 25

MAY 5, 1956

Much seems to be said about Alan Freed in many of the so-called Rock and Roll books and magazines. Alan Freed had a regular evening radio show on WINS Radio in New York City. On Saturday morning he also had a radio show in which he compiled a list of the 25 most requested songs by his write in audience. To many who never had the opportunity to hear Alan Freed in the early days, we hope this list proves of interest to you.

1. We Go Together	The Moonglows	Chess	1619
2. Heartbreak Hotel	Elvis Presley	R.C.A.	6420
3. The Magic Touch	The Platters	Mercury	70819
4. Ivory Tower	Otis Williams & Charms	Deluxe	6093
5. I Want You To Be My Girl	F. Lymon & Teenagers	Gee	1012
6. I'll Wait	Betty Johnson	Bally	1000
7. Long Tall Sally	Little Richard	Specialty	572
8. Little Girl Of Mine	The Cleftones	Gee	1011
9. The Girl In My Dreams	The Cliques	Modern	987
10. Blue Suede Shoes	Carl Perkins	Sun	234
11. I Believe In You	Robert & Johnny	Old Town	1021
12. Why Do Fools Fall In Love	F. Lymon & Teenagers	Gee	1002
13. Please Mr. Disc Jockey	The Sensations	Atco	6067
14. R-O-C-K	Bill Haley & Comets	Decca	29870
15. In Self Defense	Cornel Gunter & Flairs	ABC	9698
16. Corine Corrina	Joe Turner	Atlantic	1088
17. Love Is True	The Chestnuts	Davis	447
18. My Blue Heaven	Fats Domino	Imperial	5386
19. My Hearts Desire	The Wheels	Premium	405
20. Church Bells May Ring	The Willows	Melba	102
21. I'll Be Home	The Flamings	Checker	830
22. Rock Island Line	The Lonnie Donegan Group	London	1650
23. A Kiss From Your Lips	The Flamings	Checker	837
24. Fee Fee Fi Fo Fum	LaVern Baker	Atlantic	1093
25. Why Did I Fall In Love	The Jacks	R.P.M.	458

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THE FIVE DISCS

BY STEVE FLAM

The Five Discs started singing in 1958 on street corners in their Brooklyn neighborhood. They performed at church dances and clubs around the New York area. The original members of the group were: Mario D'androtti, lead, Joe Barsalona, baritone, Charles DiBella, bass, Paul Abano, first tenor and Tony Basile.

The groups first record was "I Remember" / "The World Is A Beautiful Place". The group wrote the song and made a demonstration record and brought the record to Gene Schwartz, president of Laurie Records. Gene liked the sound and released it on the EMGE label which was a subsidiary of Laurie Records. The song make a little noise around the New York area and RCA became interested in it. RCA released the song on it's subsidiary label, VIK. When VIK went bankrupt, it was released on the RUST Label, a subsidiary of Laurie. Therefore, the record was out at the same time on three different labels. For collectors, The EMGE recording is the original.

The second record the Five Discs recorded was "Roses" released on the DUANE Label. The flip side is an excellent tune called "My Chinese Girl". This record was later released on the Mellomood label. About this time. Mario D'androtti left the group and was replaced by Frank Arnone.

The Five Discs tried again to break onto the charts with "Come On Baby" on the YALE Label. The record didn't do much and the group tried again with "Adios" / "My Baby Loves Me" on the CALO label. Ed Pardocchi replaced Tony Basile around this time/

The group met Don Ames and signed a contract and released "Never Let You Go" and "That Was The Time" on his Cheer label. Cheer records was part of the BLAST complex of labels.

The Five Discs also recorded under the name "The Boyfriends". The song was "Let's Fall In Love" on the Kapp label.

Around 1967 they teamed with Ernie Maresca and made their last recording of an old Sam Cooke tune, "Bring It Home To Me". They billed themselves as the Dawn and the record was released on the RUST Label.

The group stated to us that "I Remember" was a local hit and reached number twenty on the charts, however the record had no standing on the national charts. "Never Let You Go" was played on the Murray The K show and won record of the week. It reached number 40 on the charts but did not climb higher.

It is the opinion of this writer that the Five Discs were one of the few white groups who were able to capture the true Rhythm and Blues sound. Their harmony was excellent and their voices blended well. The Five Discs could be considered as one of the better groups of the fifties.

After the interview, the group sang a couple of fantastic Acapella songs for us. They sounded great and with their return to the Recording Scene shortly we all wish them the best of luck.

Emge #1004	I Remember / The World Is A Beautiful Place	1827/1828
Vik #0327	I Remember / The World Is A Beautiful Place	1827/1828
Rust #5027	I Remember / The World Is A Beautiful Place	1827/1828
Calo #202	Adios / My Baby Loves Me	61-A-1/61-A-2
Mellomood #1002	Roses / My Chinese Girl	005/006
Cheer #1000	Never Let You Go / That Was The Time	1000A/1000B

We have no information on the Yale or Dawn recordings. If any of our readers have these records please send the information in.

The STAFF by Joe Pecararo



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Mr. Night Train

ALAN FREDRICKS

Just reading the title of this article must have brought back many fond memories to you, our readers, as it did to us, the writers. Is it not true that a Saturday night dance or movie with your favorite date was not a complete evening unless you listened to "Night Train" on the way home or while eating that late night snack in the drive-in? Oh, the beautiful sounds that Alan Fredricks played. Those sweet, romantic tones of the Penguins' "Earth Angel", the Moonglows' "Sincerely", the Flamingo's "I'll Be Home" and many others so well understood by those of us who were experiencing our first "real love" for somebody and in many cases that "somebody" today wears our wedding ring. Yes, Alan Fredrick's "Night Train" stays in our closet of wonderful memories of our teen years.

"Mr. Night Train" started in professional radio in 1954 at age 19 while attending N.Y. University. The first Night Train show started in 1956 on Station W.G.B.B., Freeport, Long Island. The disc jockey was Lee Donahue who did a show similar to Alan Freed taking requests and dedications at about the same time Freed was having his "hayday" in New York. In 1957, Lee Donahue left the show and Alan Fredericks took over. During the one year period he was disc jockey, Alan made many personal appearances at teenage dances and socials in many communities. This was during an era where much emphasis was being put on juvenile delinquency, its causes, contributors, and ways to combat it. Some people even had the opinion that "Rock n' Roll" music caused juvenile delinquency. In fact, Alan Freed was arrested in Boston for allegedly inciting an audience. In June 1958, Station W.G.B.B. decided to cancel the show to avoid any unpleasant situation which might have occurred.

Alan Fredericks then went on to do a show on Station W.H.O.M., New York from midnight to 8 A.M. In 1960, he went to Station W.A.D.O. where his Night Train Show was heard for a record six years.

At the start of his career with W.G.B.B. Alan played mostly new sounds with an occasional "oldie". A salesman for several record distributors who serviced Alan with records to play, suggested Alan play more of the oldies. This was at the time Alan Freed's Memory Lane was gaining popularity. On an experiment, Fredericks went on the air with two hours of oldies. Alan played such tunes as "Smokey Joe's Cafe" by the Robins, "Come On Baby" by the Cordovans as well as Orioles and Ravens records. The response was fantastic. Eventually the Saturday night "oldies" show became a welcomed feature. Alan credits his start with W.A.D.O. to Slim (Irving Rose) of Times Square Oldies who offered to sponsor the show on W.H.O.M. when Fredricks was cancelled by W.H.O.M. Slim stood with Fredricks and sponsored his show on W.A.D.O. Slim supplied the material for the show and eventually began fully programming it. In time, a difference of opinion developed because Slim wanted Alan to play more of the unknown oldies whereas Alan felt the audience would be more pleased with the standard oldies by the Moonglows, Flamingos and Teenagers. Slim went on to his own show.

Throughout the years, the "Night Train" theme song remained the same. It consisted of some of the score from Duke Ellington's "Deep South Suite" with additions by Jimmy Forest who recorded it for United Records. The beginning of Alan's show featured the Ernie England version on Cadence Records. When the show moved from Long Island to New York Fredricks continued to use the Ernie England version as his opening theme and added the Jimmy Forest version as his closing theme.

Another highlight of Alan Fredrick's career was his discovery of a group called the Bellmotes, a local group who appeared at a social in one of the local communities. Alan took them to a recording studio where they cut a record called, "I've Had It". It sold a half million copies.

To all our dismay and disappointment the Night Train show took its final curtain call in Fall 1964. The ride home from the dances and movies became less interesting. It was sorely missed as a very important part of Saturday night. Alan left radio in 1966 after doing a jazz show from 1965 to 1966. Alan then went into an entirely different field.

Today he is a successful executive of a business publication with a staff of thirty people working under him. However, we who had so many pleasant hours listening to him will always remember him as "Mr. Night Train". Yes, Alan, you are in our treasure chest of happy memories.



Interview by Bob Galgano
Story by Joan Mondrone

The following pictures were given to us by G. Moonoogian and show Mr. Fredricks in a remote bus doing the show live in the street. The photos were taken on April 24, 1960.



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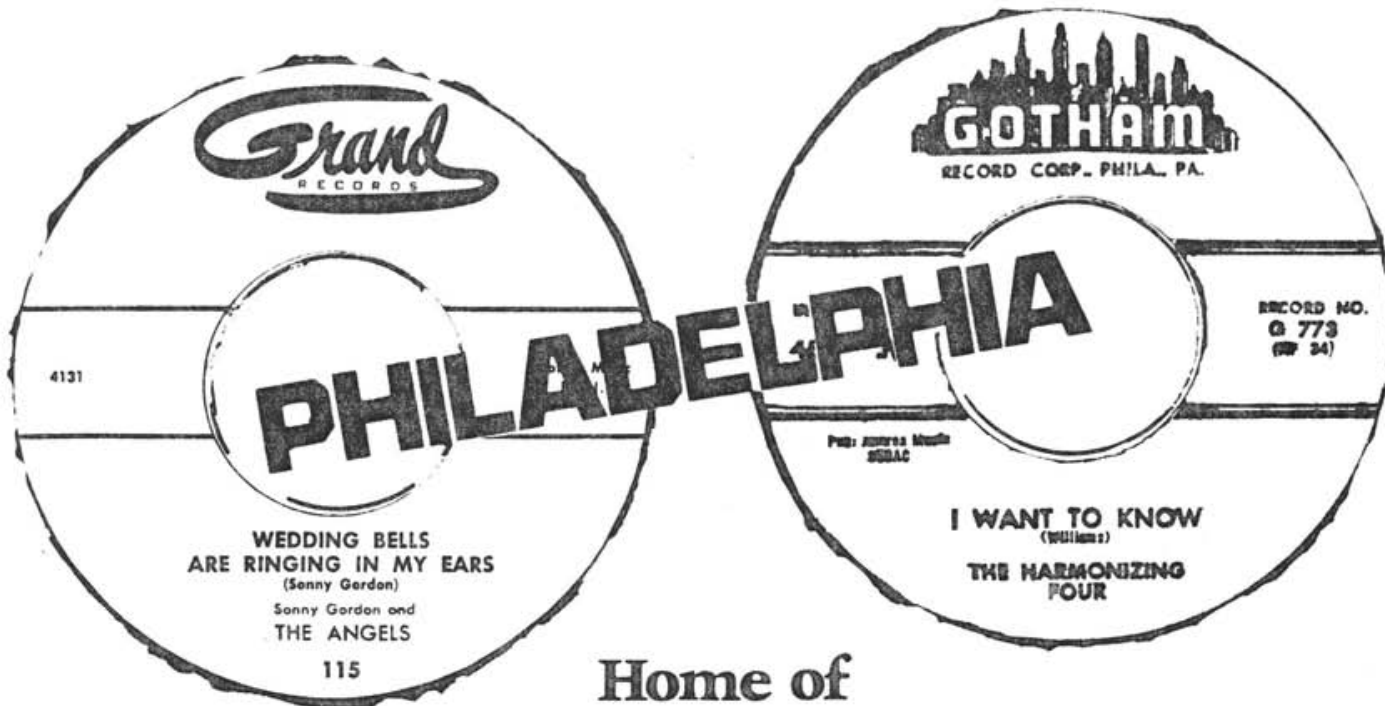
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TIME CAPSULE

BY TOM LUCIANI

There is a renewed interest in the music of the fifties, as evidenced by the many "Rock and Roll Revival" shows in various cities, and the jumping on the oldies bandwagon of many radio stations. Even this magazine can be considered a significant manifestation of the trend. I prefer to think of the movement not so much as a revival (in the sense the music died and has been reborn), but as an emergence from the underground (where the music still existed, but was appreciated by a minority of listeners). In any event, I am disturbed by the thought that perhaps too much of a good thing can destroy it or, if you will, familiarity breeds contempt.

An occasional revival show, say every three months, is great. But what do we have now? One show is scarcely offstage when the radio is blaring advertisements for the next one. Oldies groups are appearing all over the place at clubs, bars, discotheques, etc. Needless to say, I'm describing what is happening in my own New York City area. Some say this is good for the oldies groups. But is it really? Joe Blow goes to the Academy of Music and sees, among others, the Harptones and Five Satins. The Harptones sing "Sunday Kind Of Love", "Memories of You", and "Life is but a Dream." The Five Satins belt out "In the Still of the Night" and "To the Aisle". Later that week, Joe sees in the paper that the Harptones are appearing at the Club Blitz. "Wow, these guys are great. I'm gonna see them again," he says. He takes his date to the club, and they watch the group sing "Memories of You", "Life is but a Dream" and "Sunday Kind of Love". Joe still enjoys the show, but, two weeks later, after hearing the group do the same songs in another club, our friend begins to think twice about going to see them again. "I've seen them a couple of times already." If he follows the Five Satins around town, he makes a similar discovery, and soon tires of the oldies scene in general. Joe Blow can also be called Mr. Average. He is not an avid collector, but is turned on by the old sound, perhaps for the first time. The show promoters know that the novelty can wear thin pretty easy, so they keep searching for more groups, and when no more groups can be found, we soon get such offerings as Frankie Avalon, etc. (Ugh).

My point is that the "revival" offers an opportunity to interest many more people in the music that we love, but if things keep going as they are, the music will probably return underground, never to resurface. As an analogy, take caviar. It is considered a delicacy, a special treat, but if you have it every day, you soon get sick of it and search for something else.

Oldies radio programs (not counting the Time Capsule Show, about which I am admittedly biased) are another case in point. I am not referring to "Collector Oriented" shows such as Little Walter's or Roy Adams. How many times can you take "Tonight Tonight", by the Mello Kings, or "Every Day of the Week" by the Students, especially when these records and others like them are played in some instances, by deejays who couldn't care less about the music, they are only out to make a quick buck, and who resort to "crib notes" to make themselves appear as authorities on the music. To that type of show I offer a resounding laugh. The sound is being milked for all it is worth and is, in my opinion, being killed in the process.

Publications should be mentioned here also. Several have appeared in the last year or so. Of course you may wait over half a year between issues, the printing may be abominable, they may go out of business or merge, but the deluge is there. (It was after unfortunate instances like these that this magazine was born.) I have not been asked by the editors to sat this, but I feel this publication deserves the respect and support of all collectors and oldies fans. So many subscribe now, but there are still some who may fear to do so because of their negative attitude toward those magazines which make a lot of promises, but don't produce results. (i.e. this one is in your mailbox on time, and has more relevant info than others carry in three issues). Forgive me for getting on a soapbox, but I've been wanting to get that off my chest for a long time.

Admittedly, I have digressed from my original point a bit. To sum up, I feel the current "revival" cannot and will not last much longer, and will alienate many potential collectors and group sound fans, because it is being overdone. There is just too much. The frustrating thing is that there's not very much we can do about it. You may feel differently, and if so, won't you please write us? Please feel free to share your opinions with us. To my mind, awakening the sound of the fifties from its nap, only to kill it by exhaustion, makes no sense.

Item: Did you know that the Moonglows were originally known as the Crazy Sounds? I learned this from Bobby Lester recently.

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THE VEE



JAY STORY

It is with great pleasure that I bring you, for the first time in any magazine, the "Vee Jay" story. In the years "Vee Jay" has been one of my favorite record companies, having been responsible for some of the greatest sounds and artists ever recorded. It also gives me the opportunity to say thanks to the two people who made it all possible, Mr. & Mrs. Bracken. (Vivian Carter and James Bracken) Most of this story is the result of an exclusive interview I had with them at their home in Chicago in November 1971. Here, then, is the "Vee Jay" story.

Vivian Carter was born in Tunica, Mississippi on March 25, (she wouldn't tell me the year). Her parents moved to Gary, Indiana when she was two years old. She later attended business college in Chicago. During the 1940's she worked for the government in Washington, D.C. and later transferred back to Chicago. Wanting to earn more money, she took with hesitation a job suggested to her, which was to change her life. She went to work at the famous Chicago nite spot, The Club DeLisa, as a waitress. It was at this time that she met a fellow from Kansas City, Missouri, who changed her from a Miss to a Mrs., James Bracken.

In 1948 she was listening to Al Benson, a local disc jockey on WGES in Chicago. Al was running a contest to hire a boy and girl disc jockey team. Vivian was chosen, along with Sid McCoy, out of 700 contestants. This started her career as Vivian Carter, Disc Jockey. She worked with Al Benson for about three months and then moved back to Gary, where she worked for Eddie Honesty at WJCA for the next two years. Vivian then went to WGRY, playing what was considered "good music". Billy Eckstine, Sarah Vaughn, Frank Sinatra and big bands. Around this time, Jimmy sold his car for about \$300 and opened a record shop called "Vivian's Record Shop", which he ran. A fellow who owned a record distributorship in Chicago which handled Atlantic and other R/B labels, suggested that she play blues and spiritual records on her show. Vivian said, "Oh no, I could never play that type of music on the air. I would never bring my people down like that." At this time, the music was even looked down on by black people. One month later, because of a dream that she had and the urging of Jimmy, she decided to give it a try. When she first played this type of music on the air, she turned her monitor down very low so she wouldn't have to listen to it. The show became very popular and became known as Vivian's music (R/B). The only other D.J. playing it was Al Benson. A short time later, Vivian met Phil and Leonard Chess. The Chess brothers would play their new recordings for Jimmy and Vivian and if they reacted favorably to them, they would release the songs on their label (Chess). These sessions started a long friendship between the Brackens and the Chess brothers. Vivian also pioneered the playing of Gospel music on the radio. The music being played at that time was called Jubilee Music, which is obscure today. Vivian had two shows on the radio now, one playing R/B and the other Gospel.

A number of months passed since they had opened "Vivian's Record Shop" and by skimping and saving they managed to accumulate \$2,000. With this money, Jimmy wanted to open a record company and "take a chance". Vivian thought he was crazy at first. In the meantime, a group of fellows called the Spaniels came into the record shop and asked "How do you go about making a record." They were told to "Come back and talk to us in about a month, we're trying to find out how to get a label started." A few days later, a fellow came into the store playing a harmonica. They asked him if he knew anybody that played the guitar. He said yes and returned with Jimmy Reed, who was to become one of the greatest blues singers of all time. The Brackens then remodeled Vivian's mother's garage into a studio which she recorded her radio shows in. They used the studio to rehearse the Spaniels and Jimmy Reed. When they felt they were ready, they took them to Bill Putnum, the owner of Universal Recording Studio in Chicago (almost all the Chicago recording sessions were cut there). Bill took a great interest in them and gave them a great deal of help on their first session, which produced four sides by Jimmy Reed and three by the Spaniels.

Vee Jay #100, "High and Lonesome" by Jimmy Reed was released in December of 1953 and Vee Jay #101, "Baby It's You" by the Spaniels in January of 1954. Both records were local R/B hits around Chicago. Having run out of money and having no way of getting the records distributed nationally, they went to Art Sheridan, owner of Chance Records. He leased the rights to the records and put them out on the Chance Label (Spaniels rec # 1141 and Jimmy Reed rec #1142). Mr. Sheridan informed all his distributors that the next releases by The Spaniels and Jimmy Reed would be out on the Vee Jay Label. Shortly after, The Spaniels had a tremendous hit with "Goodnight, Sweetheart, Goodnight" which was the first R/B record to be covered successfully by white artists. The McGuire Sisters sold well over a million copies and reached number one on the Pop charts with it. The Spaniels still managed to have their version placed in the Top 20 of the R/B records of that year, according to "Billboard." Vee Jay Records was on its way. In the next couple of years, Vee Jay signed some of the best R/B groups and released some of the best recordings of that era.

Jimmy had these recollections about the groups that recorded for him. Donny Moore, the custodian of Englewood High School in Chicago, brought the El Dorados to Vee Jay after he heard them singing in the school hallway. The Rhythm Aces were four fellows who had met in the army (they were all from different parts of the country). Upon their release from the army they started singing in a few small clubs in the area. When they came to Vee Jay for an audition, everybody flipped over them. They cut some of what Jimmy calls the most beautiful sides he ever heard. The sides bombed and the group split and went home. The Five Echoes were a Chicago group that came to Vee Jay, recorded, and broke up right after the session. The Dells recorded for the Checker label as the El Rays without any success. They took a trip across the street to Vee Jay, which was on Cottage Grove in Chicago, and told Jimmy that they would like to record for him. He suggested that they change their name, which they did when Vivian picked the name, The Dells. The Kool Gents were brought to them by a local D.J., Herb "Cool Gent" Kent. (see story in issue #3 of Bim Bam Boom). The Magnificents were discovered by the "Magnificent" Montague, a local Dee Jay who also recorded for Vee Jay. The record "The Convention" by the Delegates, #212, has the voices of Calvin Carter, Ewart Abner, Oscar Brown Jr., and all the boys in the band and is remembered as one that everybody had a ball recording. Calvin Carter, (Vivian's brother), who had been with them since 1954, discovered and produced many of the great groups for Vee Jay. He had been very interested in Dee Clark, who was with the Kool Gents. He felt he had a great deal of talent, and convinced him to record as a single.

In 1957 Vee Jay formed a subsidiary label called Falcon and Dee was given his chance on the first recording #1005. He got the label off to a good start with "24 Boy Friends" b/w "Seven Nights", sounding just like Little Richard on one side and Clyde McPhatter on the other. (Calvin said he had at least, a half dozen different voices). He then went on to have 10 straight hit records. In 1958, Jerry Butler and The Impressions had one of the years biggest hits, "For Your Precious Love". The label then had to change its name when it was learned that another company had used the name first. Abner became the new name, after Ewart Abner. Abner had worked for Chance Records and had helped Jim and Vivian set up Vee Jay, then joined them about a year later.

Around this time a full organization was being formed and the company was expanding by leaps and bounds. In 1960 with issue #354 Vee Jay changed their label, color and design from the familiar brown to a more distinct black in an effort to upgrade its image as a major record company, which it was becoming. 1962 saw Vee Jay get off to a fast start when "The Duke Of Earl" by Gene Chandler, former lead singer of the Dukays, shot up to the number one spot on the charts. This was also the year that they decided to branch out from R/B records. With this decision came the 4 Seasons and three #1 records in a row. 1963 rolled around and things were still going great. A call came in from New York, from the same fellow who turned them on to the 4 Seasons. He said since they were going to England on a Music Convention he had a group he wanted them to hear. They agreed. When they got to England, Jimmy explains it this way: "They went down to this honkey tonk basement club that had three bouncers, one at the top, middle and bottom of the stairs, and all they said was hold your pocketbook." The group they went to see was "The Beatles". Jimmy said "O.K." They had about 17 sides by the Beatles of which two singles were released without any success.

Up until this time Vivian was still doing her radio show out of Gary, Indiana. This was also the year that they started their successful "Oldies 45" label which released a lot of great Chance recordings.

It might seem that everything was just great with all those big hits going out, and Vee Jay was putting out records by the ton. In 1964, the Beatles went to Capitol Records and became a household word. Vee Jay re-released all their sides and struck it rich. But for every hit that the label had there were twenty flops. An executive team was running the company and it was going downhill. In 1965 Jim and Vivian bought back all interests that had been given out in an attempt to try and salvage the company, and they moved back to Chicago from Los Angeles. But at this point the financial situation had worsened and in May 1966 they suspended operations, leaving behind one of the greatest legacies of any R n' B record company. The downfall of Vee Jay can best be attributed to bad or mis-management.

Today, Vivian Carter is back on the radio doing a commentary show on WGRT in Chicago five days a week and a three hour Saturday show on WWCA, playing current R n' B records.

Jimmy has been ill for a while now and is recuperating. We at Bim Bam Boom, as well as our readers, want to wish him the speediest of recoveries and say thanks again for all the great music we've enjoyed from Mrs. Vee and Mr. Jay.

The last release on Vee Jay as far as we know is #717. In Issue #5 of Bim Bam Boom we will print the remaining numbers. If any of our readers can help us with some of the missing numbers we would appreciate it if you would send us lists of the Vee Jay sides that you have. (Both sides, Please.)

The Master Number Dates are as follows:

100 - 136 - 1953	1362 - 1713 - 1960
138 - 215 - 1954	1714 - 2298 - 1961
216 - 386 - 1955	2299 - 2921 - 1962
387 - 589 - 1956	2922 - 3807 - 1963
590 - 812 - 1957	3809 - 6935 - 1964
813 - 1080 - 1958	6936 - 8824 - 1965
1081 - 1361 - 1959	8825 - 8830 - 1966

A very special thanks to Tony Tisovec, Anthony Rotante and Richard Hite for their help with the Vee Jay discography.

Picture on right is of the owner and founder of VEE JAY RECORDS, Vivian Carter, Mrs. Jimmy Bracken.



100	Jimmy Reed	Roll and Rumba/High and Lonesome	107/104
101	Spaniels	Baby It's You/Bounce	100/103
102	Pro McClam Orch.	Boot'um/Policy Blues	113/114
103	Spaniels	The Bells Ring Out/House Cleaning	110/111
104	Wellington Blakely	Sailor Joe/Gypsy With A Broken Heart	109/108
105	Jimmy Reed	I Found My Baby/Jimmy's Boogie	106/105
106	Maceo Woods Singers	Garden of Prayer/Sweeter As The Day Goes By	116/119
107	Spaniels	Goodnite, Sweetheart Goodnite/You Don't Move Me	112/125
108	Maceo Woods Singers	Keep Trusting/Run To Jesus	117/118
109	Brother Isaiah's Choir	Old Camp Ground/All Night, All Day	138/141
110	Lockhart Singers	Own Me As A Child/Walking Up The Kings Highway	144/145
111	Floyd Jones	Aint't Times Hard/School Days On My Mind	129/128
112	Pro McClam Orch.	Cinemascope Baby/Please Leave Her Alone	159/157
113	Floyd Valentine	Off Time/Fussing and Loving	160/161
114	Sammy Lewis	Lord Will I Fine Peace Someday/Jesus Is All the	146/147
115	ElDorados	Baby I Need You/My Loving Baby	World to Me 163/162
116	Spaniels	Let's Make Up/Play It Cool	172/173
117	Julian Dash Orch.	Zig Zag/So Let It Be	176/177
118	ElDorados with Hazel McCollum	Annie's Answer/Living With Vivian	181/182
119	Jimmy Reed	Boogie In The Dark/You Don't Have To Go	121/120
120	Holy Gospel Singers	Move Up/Revive Us Again	151/149
121	Willie Jones	My Thing/My Other Thing	167/168
122	Maceo Woods Singers	Amazing Grace/Leaning On A Everlasting Arm	/189
123	Sammy Lewis	Jesus Was The One/It's a Mighty Hard Road	195/196
124	The Rhythm Aces	I Wonder Why/ Get Lost	212/210
125	Tommy Dean Orch. with Joe	Buckner Deanie Boy/Eventime	216/218
126	Floyd Jones	Floyd's Blues/Any Old Lonesome Day	130/131
127	The ElDorados	One More Chance/Little Miss Love	179/180
128	Raymond Raspberry Singers	I Thank You Lord/I'll Let Nothing Seperate Me	185/183
129	The Five Echoes	I Really Do/Tell Me Baby	204/203
130	The Famous Boyer Bros.	Trust Him Today/Goin' Back To God	142/145
131	The Spaniels	Do-Wah/Don'cha Go	124/240
132	Jimmy Reed	Pretty Thing/I'm Gonna Ruin You	249/248
133	L.C. McKinley	Strange Girl/She's Five Feet Three	237/239
134	The Dells	Tell The World/Blues at Three-(Count Morris)	241/127
135	Wardell Gray Quintet	Oscar's Blues/Hey There	233/235

136	King Kola Orch.	Goodnight Blues/Vivian	226/225	261	Billy Emerson	Do Yourself A Favor Billy/You Never Miss The Water	762/763	
137	Rev. Lofton's Choir	Great Day Pt-1/Great Day Pt-2	3419A/3419B	262	Larry Birdsong	Time Will (Time)/Oh, Oh, My Darling	710/709	
138	The Rhythm Aces	Whisper To Me/Olly, Olly, Ossen Free	252/260	263	The Eldorados	Three Reasons Why/Booze Biddle Boom	814/813	
139	The Lockhart Singers	Feed Me Till I Want No More/I Want To Be A Christian	140/139	264	The Spaniels	I Love You/Careless Babe	638/595	
140	Brother Isaiah's Choir	The Fountain/Climbing High Mountains	140/139	265	John Lee Hooker	You Can Lead Me Baby/Unfriendly Woman	720/336	
141	Joe Buckner with Tommy Dean Orch.	Why Don't You/How Can I Let Her Go	220/219	266	Pee Wee Crayton	Fiddle Dee Doo/This The Price I Pay	520/725	
142	Big Jay McNeely	Big Jay's Hug/Three Blind Mice	246/247	267	Eddie Taylor	I'm Gonna Love You/Looking For Trouble	765/766	
143	Tuck Kitchel Quartet	The Cash Box/Modern Trend	202/200	268	Noble (Thin Man) Watts	featured with Paul "Muckeluck" Williams	589/588	
144	Julian Dash Orch.	Zero/Rhythm Punch	218/229	269	Elmore James	Big Ten Four/Smooth Drive	517/111	
145	Dave Shipp's Combo	Bumping/Lets Live	208/214	270	Jimmy Reed	Cry For Me Baby/Take Me Where You Go	810/811	
146	Billy Boy	I Wish You The World/I Was Fooled	267/262	271	Memphis Slim	You're Something Else/A String To Your Heart	838/837	
147	The Eldorados	At My Front Door/What's A Bugin' You Baby	257/274	272	Lee Diamond	Stroll On Little Girl/Guitar Cha Cha Cha	820/821	
148	Morris Pe Joe	Hurt My Feelings/You're Gonna Need Me	267/266	273	Gene Allison	Mama Loochie/Hattie Malattie	838/837	
149	Eddie Taylor	Bad Boy/E.T. Blues	227/228	274	The Delta	Have Faith/My Heart Remembers	855/854	
150	The Highway Q.C.'s	Pray/Somewhere To Lay My Head	273/271	275	Jimmy Reed	The Springer/What You Say Baby	858/852	
151	Sammy Lewis	Jesus Paid It/Jesus Brightened Up My Life	268/262	276	Benny Green	You Got Me Crying/Go On To School	862/861	
152	Maceo Woods Singers	Never Grow Old/In The Sweet Bye and Bye	153/155	277	Larry Birdsong	Jim Doo/Gemmonette	860/859	
153	Jimmy Reed	She Don't Want Me No More/I Don't Go For That	294/296	278	The Spaniels	Good-bye Goodbye/Fannie's Place	843/841	
154	The Spaniels	You Painted Pictures/Hey, Sister Lizzy	298/299	279	Bobby Parker	Tina/Great Goochie Moo	876/875	
155	Jay McShann vocal by Priscilla Bowman	Hands Off/Another Night	314/317	280		Blues Get Off My Shoulder/You Got What It Takes	743/742	
156	The Five Echoes	Poole Pray/Taste Freeze	206/207	281	The Magnificents	Gotta/Don't Leave Me	881/878	
157	Maceo Woods	Heater The Cross/When The Saints Go Marchin'	1307/306	282	Jan and Joe	Nursery Rock/The Man Upstairs	882/883	
158	Earl Phillips Orch.	One-De-Gop/Nothing But Love	364/265	283	Dillard Crook Jr.	It's You I Love/Rock and Roll Boogie	885/884	
159	L.C. McKinley	Lonely/I'm So Satisfied	303/301	284	Twintettes	Let The People Talk/I'm So Glad	870/871	
160	The Rhythm Aces	That's My Sugar/Flipperty Flop	261/259	285	Lyrica	Come On Home/Why Don't You Stop	753/756	
161	Raymond Raeberry Singers	I Want To Be More Like Jesus/I'll Be Happy Over There	304/305	286	Gene Allison	Let's Sit And Talk/I Don't Know Why	746/740	
162	Dolores Washington	In My Home Over There/I Trust In Good	304/305	287	Jimmy Reed	I Know It's A Sin/Down In Virginia	923/884	
163	The Famous Boyer Bros.	He's My Solid Rock/I Love To Tell The Story	284/244	288				
164	John Lee Hooker	Time Is Marching/Mambo Chillum	339/338	289				
165	The Eldorados	I'll Be Forever Loving You/I Begon To Realize	340/256	290	Spaniels	Stormy Weather/Here Is Why I Love You	874/934	
166	The Delta	Dreams of Contentment/Zing Zing Zing	324/323	291				
167	Montague	You're And Mine/Where Is My Mother	373/374	292	Della	I'm Calling/Jeeper Creepers	970/971	
168	Jimmy Reed	Ain't That Lovin' You Baby/Baby, Don't Say No More	291/289	293	John Lee Hooker	I Love You Honey/You've Taken My Woman	927/928	
169	The Staple Singers	God's Wonderful Love/If I Could Hear My Mother's	352/351	294	Memphis Slim	This Time I'm Through/What's The Matter	819/816	
170	Maceo Woods	Steal Away/Precious Lord	372/373	295	Wade Flemmons	Here I Stand/My Baby Likes To Rock	961/962	
171	Billy Boy Arnold	I Ain't Got You/Don't Stay Out All Night	344/345	296	Nickey Tillman	I Have Chosen You/Dear Men and Dad	985/986	
172	Tommy Dean Orch.	One More Mile/Straight and Ready	291/289	297	Capers	Miss You My Dear/Early One Morning	952/955	
173	The Kool Gents	This Is The Night/Do Ya Do	385/355	298	Jimmy Reed	I'm Gonna Get My Baby/Odd and Ends	920/667	
174	Al Smith Orch. vocal Dixie Dixon	Soup Line/Fooling Around Slowly	372/371	299	Gene Allison	Everything Will Be Alright/I'm A Fool Wanting You	987/989	
175	Billy "the kid" Emerson	You Won't Stay Home/Don't Start Me To Lying	372/371	300	Della	Wedding Day/My Best Girl	998/969	
176	Baby Face Willette	Can't Keep From Loving You/Why	323/332	301	Spaniels	Heart and Soul/Baby It's You	1002/1004	
177	William Benimon	Down In The Country/I Really Love You	362/361	302	El Dorados	Lights Are Low/Oh What A Girl	770/769	
178	The Spaniels	Do You Really/ False Love	389/391	303	Deleates	A Lover's Prayer/First Man To The Moon	1040/1041	
179	Jay McShann vocal Priscilla Bowman	I've Got News For You/My Darkest Night	396/396	304	Jimmy Reed	I Told You Baby/Kinda & Odds/Instrumental	995/738	
180	The Eldorados	Now That You've Gone/Rock n' Rolla For Me	475/416	305	Gene Allison	Tell Me The Truth/Remember What You Sow	1033/1032	
181	The Spiritulaires	When The Saints Go Marching In/Can't Hide Sinners	436/448	306	Sherriff and The Ravels	Shambalar/Lonely One	220/219	
182	Swan Silverstone Singers	Jesus Remembers/My Soul Is A Witness	424/426	307	Goldenrods	Wish I Was Back In School/Color Cartoons	1003/1030	
183	The Magnificents	Up On The Mountain/My Old She Go	393/395	308	John Lee Hooker	I'm In The Mood/Maudie	1049/1067	
184	The High Lighters	Hello Dear/Bobby Son Baby	411/412	309	Wade Flemmons	Hold Me Close/You'll Remain Forever	1087/1089	
185	Eddie Taylor	Big Town Playboy/Ride 'Em On Down	386/365	310	Spaniels	Trees/I Like It Like That	1003/722	
186	Jimmy Reed	Rockin' With Reed/Can't Stand To See You Go	123/384	311				
187	Edith Mackay	Rainy Morning Blues/Skilletts Gonna Fry	419/418	312				
188	John Lee Hooker	Every Night/Trouble Blues	444/448	313	Sarah McLawler & Richard	Orto The High & Mighty/Canadian Sunset	1020/1022	
189	The Spaniels	Dear Heart/Why Won't You Dance	388/390	314	Jimmy Reed	Take Out Some Insurance/You Know I Love You	1101/1104	
190				315	Capers	Candy Store Blues/High School Diploma	952/954	
191	Jay McShann	Jay's Jam/Four Plus	320/321	316	Roscoe Gordon	No More Doggin'/A Fool In Love	1130/1132	
192	Billy Boy	Here's My Picture/You've Got Me Wrong	346/347	317	Gene Allison	Everybody But Me/I Believe In Myself	1047/988	
193	Maceo Woods Singers	My Time To Love/Signs of Judgement	432/432	318	Harold Burrage	What You Don't Know/Crying For My Baby	1098/1100	
194	The Original 5 Blind Boys	You Don't Know/I Never Heard A Man	455/456	319	John Lee Hooker	Boogie Chillum/Tennessee Blues	1070/1068	
195	The Highway Q.C.'s	I Dreamed Heaven Was Like This/He Lifted My Burden	428/431	320	Benny Green	Buggin' Around Pt. 1/Juggin' Around Pt. 2	1140/1141	
196	The Orioles	Happy 'Til The Letter/I Just Got Lucky	458/460	321	Wade Flemmons	Slow Motion/Walking By The River	1088/1091	
197	The Eldorados	Fallen Tree/Chop Ling Song	470/471	322	Jimmy Witherspoon	Everything But You/I Know I Know	1059/1060	
198				323				
199	Richard Otis/Sarah McLawler	Babe In The Woods/Flamingo	475A/477	324	Della	Dry Your Eyes/Baby Open Up Your Heart	896/851	
200	Echoes Of Eden	I Need Jesus/He's My Everything	437/436	325	Kip Anderson	The Home Fires Are Brighter After All/	606/607	
201	Argo Gospel Singers	My Time To Love/Signs of Judgement	442/439	326	Jimmy Reed	I Wanna Be The Only One	994/921	
202	The Spaniels	Since I Fell For You/Baby Come Along With Me	102/387	327	Norm Schroeder	Going To New York/I Wanna Be Loved	1229/1230	
203	Jimmy Reed	I Love You Baby/My First Plea	446/446	328	Spaniels	Melanie/Den, Eddie and McLee	1253/1252	
204	The Delta	On What A Nite/Jo-Jo	443/447	329	Gene Allison	These Three Words/100 Years From Today	1179/1177	
205	John Lee Hooker	Dimples/Baby Lee	445/444	330	Memphis Slim	Steppin' Out/My Gal Keeps Me Crying	1242/1236	
206	Eddie Taylor	You'll Always Have A Home/Don't Knock At My Door	487/488	331	John Lee Hooker	Crawlin' King Snake/Hobo Blues	1072/1071	
207	The Kool Gents	You Know/I Just Can't Help Myself	357/491	332	Roscoe Gordon	Just A Little Bit/Goin' Home	1283/1131	
208	The Magnificents	Caddy Bop/Hiccup	508/509	333	Jimmy Reed	Baby What You Want Me To Do/Careless Me Baby	1211/922	
209	The Famous Boyer Bros.	Lord Be My Protector/Let's Walk Together	282/243	334	The Rockin' R's	Mustang/I'm Still In Love With You	1292/1291	
210	The Spiritulaires	I'm Out On Life's Ocean/I'm Goin' On To Glory	311/512	335	Wade Flemmons	What's Happening/Goodnite, It's Time To Go	1290/1277	
211	The Eldorados	Sim Bam Boom/There In The Night	434/449	336	Donnie Elbert	Will You Ever Be Mine/My Baby	1311/1303	
212	The Delegates	The Convention/Jay's Rock (Big Jay McNeely)	517/245	337	Bill Henderson	Sad Luck/Bye, Bye Blackbird	465/544	
213	Jay McShann vocal by Priscilla Bowman	Don't Need Your Love/Hootie Blues	316/315	338	El Dorados	Oh What A Nite/I Wanna Go Home	290/216	
214	Pee Wee Crayton	The Telephone Is Ringing/A Frosty Night	522/521	339	Tommy Dean	Said Row/The Horse	1181/1182	
215	Snooky Pryce	Judgement Day/Someone To Love Me	502/500	340	Walter Perkins, N.J.T.-3	Sleepy/The Whiffenpoof Song	Why Do You Treat Me So Good/Oh Yeah I'm In Love	715/1178
216	Duke Groner	Chico's Bounce/	504/	341	Gene Allison	The Bells Ring Out/People We'll Say Were In Love	110/1258	
217				342	Spaniels	The Come Back/Slim's Blues	1232/1234	
218	Tommy Dean	Skid Row/The Gold Coast	290/	343	Wade Flemmons	Easy Lovin'/Whoops Now	1349/1348	
219	Billy Emerson	Every Woman I Know/Tomorrow Never Comes	523/520	344	Jimmy Grant	Suddenly/Everything's Gonna Be Alright	1345/1344	
220	Kelly Brothers	Prayer For Tomorrow/God Said He Was Coming	523/524	345	The Rockin' R's	Run Bug/The Mix	1395/1398	
221	The Helen Robinson Youth	Chorus Dwellin' In Beulah Land/Time Winding Up	526/525	346	Jimmy Reed	Found Love/Rumors Can You Be	1319/1248	
222	Swan Silverstone Singers	Traveling On/When Jesus Comes	539/538	347	Roscoe Gordon	Surely I Love You/What You Do To Me	1424/1285	
223	Silver Quintette	Father Don't Leave/Sinner's Crossroads	531/532	348	John Lee Hooker	No Shoes/Solid Sender	1384/1380	
224	The Staple Singers	Uncoloudy Day/I Know I Got Religion	464/462	349	Spaniels	I Know/Bus Fare Home	1425/1426	
225	The Original 5 Blind Boys	Oh Why/Jesus Loves Me	464/462	350	Della	Joey, Joey, Joey/Sweet Pumpkin	1432/1433	
226	Jimmy Reed	You've Got Me Dizzy/Honey, Don't Let Me Go	551/552	351	J.B. Lenore	Do What I Say/Oh Baby	1431/1428	
227	Joe Williams Trio	Going Back Home/Baby Left Town	552/558	352	Donnie Elbert	Half An Old Baby Let Me Love You Tonight	1445/1446	
228	The Orioles	For All We Know/Never Leave Me Baby	549/550	353	Jerry Butcher	We Will Break Your Heart/Thanks To You	1560/1561	
229	The Spaniels	You Gave Me Peace Of Mind/Please Don't Tease	574/571	354	Dev Clark	You're Looking Good/Cleric	1543/623	
230	The Delta	Movin' On/I Wanna Go Home	546/544	355	Harold Burrage	Great Day In The Morning/You R. O. D. Me	1346/1365	
231	Raymond Raeberry Singers	No Tears In Heaven/Jesus Is All For Me	557/554	356	Jimmy Reed	Hush Hush/Going To The River (Part 2)	1249/1213	
232	Swan Silverstone Singers	Great Day In December/Lord's Prayer	447/443	357	Bill Henderson	Sleepy/It Never Entered My Mind	1580/1581	
233	John Lee Hooker	The Road Is So Rough/I'm So Worried Baby	447/443	358	Wynton Kelly	Wrinkles/On Stage	1582/1583	
234	Paul "Buckbeak" Williams	Pass The Buck/Give It Up	587/588	359	Joe Morgan	I'm A Fool To Want You/Terrible T	1589/1588	
235	The Magnificents	Off The Mountain/Lost Lover	507/594	360	NJT + 3	Make Everybody Happy/The Trolley Song	1584/1585	
236	The Delta	Why Do You Have To Go/Dance, Dance, Dance	598/600	361	Wayne Shorter	W.E. Blues/Runnin'	1590/1509	
237	Jimmy Reed	Honey, Where You Going/Little Rain	591/593	362	Dave Remington	Harry's Last Stand/Black Diamond	1586/1587	
238	Billy Boy	Clawing At Midnight/My Heart Is Crying	578/575	363	Gene Allison	Royal Garden Blues/Battle Hymn Of The Republic	1355/1360	
239	Sarah McLawler & Richard	Otto Snowfall/Relax Miss Frisky	584/474	364	John Lee Hooker	Ask/Tell Me Sugar Baby	1592/1593	
240	Original 5 Blind Boys	Let's Have A Church/Don't Forget The Bridge	475A/477	365	The Magnificents	Tupelo/Dusty Road	1624/1592	
241				366	Wade Flemmons	Up On The Mountain/Let's Do The Cha Cha	393/879	
242	Maceo Woods	Walls of Jericho/If You Miss Me Here	525/534	367	John Lee Hooker	Ain't That Lovin' You Baby/I'll Come Runnin'	1616/1618	
243	The Delegates	Mother's Son/I'm Gonna Be Glad	621/493	368	Donnie Elbert	Shoo-B-Doo-B-Do/It's Love	1630/1631	
244	The Orioles	Sugar Girl/Didn't I Say	461/459	369	Jerry Butcher	I've Loved You Baby/I Beg Of You	1447/1443	
245	John Lee Hooker	I See You When You're Weak/I'm So Excited	635/634	370	Dev Clark	Silent Night/O Holy Night	1487/1488	
246	The Spaniels	Everyone's Laughing/I.O.U.	637/639	371	Barry Weaver	Because I Love You/Your Friends	1467/1468	
247	Billy "The Kid" Emerson	Somebody Show Me/The Pleasure Is All Mine	656/657	372	Jimmy Reed	Close Together/Laughing At The Blues	1709/1550	
248	Jimmy Reed	The Sun Is Shinning/Baby, What's On Your Mind	661/662	373	The Delta	Street Fight/Miss Muffet	1721/1722	
249	Elmore James	Coming Home/The 12 yr. Old Boy	580/581	374	Wade Flemmons	Find Another Girl/When Trouble Calls	1727/1758	
250	The Eldorados	Tears On My Pillow/A Rose For My Darling	483/484	375	Eddie Harris	Swingin' Teens/Hold On To What You've Got	1723/1725	
251	The Delta	A Distant Love/On-Bop She-Bo	599/705	376	John Lee Hooker	At The Party/Devil In Your Soul	1752/1756	
252	Pee Wee Crayton	I Found My Peace Of Mind/I Don't Care	607/609	377	John Lee Hooker	Exodus/Alicia	1766/1767	
253	Jimmy Reed	Honest I Do/Signals Of Love	663/660	378	Jimmy Reed	I'm Mad Again/I'm Going Upstairs	1720/1717	
254	Larry Birdsong	I'm Pleading Just For You/If You Don't Want Me No More	708/707	379	Danny Mote	I'm A Love You/Big Boss Man	1712/1418	
255	John Lee Hooker	Little Wheel/Rosie Mae	717/718	380	Stepin Fetchit	Done You Wrong/Lonesome	1848/1847	
256	Gene Allison	You Can Make It If You Try/Mey, Mey, I Love You	714/713	381	Dev Clark	The Fight/Fairy Tales	1854/1851	
257	The Spaniels	You're Gonna Cry/I Need Your Kisses	723/573	382	The Flamingos	Raindrops/Want To Love You	1874/1862	
258	The Delta	Pain In My Heart/Time Makes You Change	602/706	383		Golden Teardrops/Carried Away	1435/1890	
259	Elmore James	It Hurts Me So/Elmore's Contribution To Jazz	741/740					
260								

385	Nosco Gordon	Let 'Em Try/What I Wouldn't Do	1826/1826	511	Gene Chandler	Check Yourself/Forgive Me	3148/2591
386	The Pipe	Room In Your Heart/Every Beat Of My Heart	275C67425/275C67426	512	The 4 Seasons	Ain't That A Shame/Soon I'll Be Home Again	3155/3356
387	Hal Davis	Merchant Of Love/What Do You Mean To Me	1937/1937	513	Betty Everett	By My Side/Prints Of Players	3028/3029
388	Chuck Taylor	The Burning Of Atlanta/The Road Runner	1944/1945	514	Jon Corey	Hey Little Runaround/The Prettiest Girl I've Kissed Today/357/8	
389	Madea Flamingo	Please Send Me Someone To Love/Keep On Loving Me	1941/1940	515	The Hollywood Flames	Drop Me A Line/Letter To My Love	3153/3154
390	Jerry Butler	I See A Fool/I'm A Telling You	1876/1559	516	David Morrison	Woodoo/Crowing Out Before My Time	3164/3165
391	Bill Henderson	Sweet Georgia Brown/My How The Time Goes By	1927/1958	517	Jimmy Payne	Why Can't We Love Each Other/Every Little Pretty Girl	2954/2955
392	Kay Clauson	Love Turned My Head/I Miss You So	1933/1934	518	Eddie Harris	Yea! Yea!/There From Lawrence Of Arabia	3171/3172
393	Cal Carter Conducting	Thelma From Master Of The World/Ballon Walts		519	The Chanteaus	You've Got A Great Love/The Grizzly Bear	2951/2952
394	Dee Clark-Al Smith	Gotos Delivious/Raindrops/Livin' With Vivian	2030/	520	Aki Aleong & The Nobles	Body Surf/Mary Ann(Come Surf With Me)	3197/3201
395	The Infaturos	I Found My Love/Where Are You	2076/	521	Ray Whitley	Teenage Crush/Young Heartaches	2790/2793
396	Jerry Butler	For Your Precious Love/Sweet Was The Wine		522	The Beatles	From Me To You/Thank You Girl	3218/3219
397	John Lee Hooker	Want Ad Blues/Take Me As I Am	1715/1775	523	Maori Hi-Five	Now Is The Hour/Putti Putti	3221/3223
398	Jimmy Reed	Bright Lights Big City/I'm Mr. Luck	2070/2073	524	The Society Girls SPGLC	Society For The Prevention Of Cruelty To Little Girls	3226/3227
399	Christine Kittrell	Mr. Big Wheel/Sittin' Big Wheel	1965/1966				
400	Dovleg & His Band	One More Time Part 1/One More Time Part 2	2129/2130	525	Frank Ifield	Moody's Darlin'/But Mine/Unchained Melody	2940/2971
401	Lee Morgan	Expodient/Just In Time	2128/1865	526	Jerry Butler	Strawberries/I Almost Lost My Mind	3252/2587
402	Wynston Kelly	Come Rain Or Come Shine/Joe's Avenue	2125/2078	527	Aki Aleong	Giving Up On Love/Love Is Funny	3223/3250
403	Albert Harris & Ian Freshair-Smith	Clitki Alkiko Alkazam/Hey I'm In Love Again	2134/37	528	Orville Couch	Did I Miss You/The Lonesome	3212/3255
404	Eddie Higgins-Zarac	The Evil One/Ab's Blues	1707/	529	Noreen Corcoran	Love Of Mike/A Guy Is A Guy	3102/3103
405	Jerry Butler	Moon River/Aware Of Love	2134/1971	530	Big Buddy X	White Sneakers & Bermuda Shorts/Lumber City	3233/3234
406	The Sheppards	Every Now And Then/Glitter In Your Eyes	2159/2160	531	The Angelos	Lonely Hours/Just Like Taking Candy From A Baby	3244/3245
407	Eddie Harris	God Bless The Child/My Buddy	2127/2126	532	Dee Clark	How Is He Treating You/The Jones Brothers	3255/2656
408	Harold Harris	Bluesville/Swing Low	1985/1783	533	Wade Flomons	That Time Of Year/I Came Running	3162/3159
409	Dee Clark	You're Telling Our Secrets/Don't Walk Away From Me	2111/2164	534	Jerry Butler	Where's The Girl?/How Beautifully You Lie	3214/3215
410	Eddie Harris	Spartacus/Wilf Deep For Me	1912/1916	535	Jay Austin	Proud Of You/Love Me/Love Me Baby Darling	3270/3271
411	Willie Cobb	You're So Hard To Please/You Can't Love Me	2161/2162	536	Gene Chandler	Baby, That's A Love/Man's Temptation	3246/3247
412	The "5" Royales	Much In Need/They Don't Know	2189/2190	537	The Popcorns	I Love You Plenti	3204/3205
413	Dobie Hicks	Where Is She/I Get Along Somehow	2157/2158	538	John Lee Hooker	I'm Leaving/Birmingham Blues	3310/3311
414	Ray Whitley	There Goes A Teardrop/I Wasn't Sure	2198/2199	539	The 4 Seasons	Marlene/Candy Girl	3313/3314
415	Elaime and Derek	It's Christmas/The Christmas Story	2172/2173	540	Hedy Sontag	Hello Heartaches/Anytime	3315/3316
416	Gene Chandler	Duke Of Earl/Kissin' In The Kitchen	2188/2167	541	Browley Guy	Do Somethin' Baby/Holding On	3302/3303
417	Praston Jackson	Jon!/Be Mine	2246/2247	542	Bill Allen Trio	Pan Handle/Money	3173/3174
418	The Tab	Dance All By Myself/Dance Party	2255/2256	543	Eddie Harris	Half A Half/K.C. Blues	3274/3275
419	Calvin Carter	The Roach/What'd I Say	2259/2235	544	Bobby Bland	Are You The Type/Fiction Or Fate	3142/3145
420	Eddie Harris	Mr. Tuniishi/Moon River	2239/2235	545	Gladya Knight	Queen Of Tears/A Love Like Mine	3345/3347
421	Daddy Goodloe	Jamill(Part 1)/Jamill(Part 11)	2259/2260	546	Crowns featuring Philip Harris	Better Luck Next Time/You Make Me Blue	3235/
422	Peartettes	Can I Get Him/Never Be Another Boy Like You	2263/2264	547	Lu Ann Simms	Treat Him Right/Promise Me Anything	3404/3405
423	The Moonglows	Secret Love/Real Gone Mama	2261/2262	548	Dee Clark	Wailing My Dog/No Body But Me	3419/3420
424	The Impressions	Secrets I Love You/Say That You Love Me	2271/2275	549	Margie Mills & The Executives	Knock On Any Door/All Of Me	3419/3420
425	Jimmy Reed	Aw, Shucks, Wash Your Mouth/Baby, What's Wrong	2072/2289	550			
426	Jerry Butler	Isle Of Sirens/Chi Town	2268/2293	551			
427	Wade Flomons	Half A Love/Melancholy Stranger	2252/2253	552	Jimmy Reed	Mary Mary/I'll Gonna Help You	3426/3429
428	Dee Clark	You Are Like The Wind/Drums In My Heart	2296/2297	553	Frank Ifield	I'm Confessin'(That I Love You)/Heart & Soul	2937/2674
429	Grover Mitchell	Lonely Without Your Love/That's Good Idea	2308/2307	554	Ann Richards & The Bill	Mark Trio I Only Have Eyes For You/Bye Bye Blackbird	3435/36
430	The Dukays	Nite Owl/Festival Of Love	2319/2335	555	Noreen Corcoran	Why Can't A Boy & Girl Just Stay In Love/Love Kitten	3518/19
431	Nancy Love	Rescue Me/As Sure As I Live	2319/2335	556	Jerry Butler	Just A Little Bit/A Woman With Soul	3407/3408
432	The "5" Royales	Talk About My Woman/Help Me Somebody	2326/2325	557	Wayne Anthony	Stealin' Charley Brown/Here Comes Mama	3025/3024
433	Ray Whitley	Yeses/Yeses/Yeses/A Love We Can Have And Hold	2326/2327	558	Moss Tolbert	Don't Do It Darlin'/Money In My Pocket	3559/3560
434	Gary & Gary	Bustin' Loose/A Time To Live And Love	2326/2327	559	Vernon Stewart	Tarnished Angel/Up On The Hill	3556/3557
435	Peartettes	Duchess Of Earl/Everybody	2331/2332	560	Toby Grogan	Angel/Just A Friend	3516/3517
436	The Cal Carter Singers	Twisting Bones/Crazy Little Mama Twist	2309/2310	561	The El Tempes	My Love Grows Deep/My Dream Island	3480/3481
437	Bill Allen & Trio	Bye Bye Blues/Sunday Kind Of Love	2338/2336	562	The 4 Seasons	New Mexican Rose/That's The Only Way	3323/3324
438	John Lee Hooker	Boom Boom/Drug Store Woman	2204/2211	563	Jerry "Count" Jackson	Come Back Baby/Falling In Love	3585/3586
439	Cal Carter	Mashed Potatoes/Winechew	2304/	564	Bill Goodwin	I Won't Wait Up Tonight/The Stand In	3587/3588
440	The Duke Of Earl	Walk On With The Duke/London Town	2387/2398	565	Mac Davis	Money Love/Hey Monkey	3230/3589
441	The Sheppards	Tragic/Come To Me	2389/2423	566	Betty Everett	You're No Good/Chained To Your Love	3350/
442	The Dukays	I'm Gonna Love You So/Please Help	2392/2392	567	Jerry Butler	Head To Beings/Give Me Your Love	3587/3124
443	Dee Clark	Dance On Little Girl/Fever	2418/2419	568	Al Alberts	Mate's Fama/One Has My Name The Other Has My Heart	3618/17
444	Christine Kittrell	It's Nobody's Fault/I'm A Woman	2394/2395	569	The Crew Cuts	The Three Belles/Spanish Is A Loving Tongue	3636/3637
445	Norman Charles	Climb Every Mountain/I'll Never Walk Alone	2333/2334	570	Jimmy Reed	St. Louis Blues/Outskirts Of Town	3642/3536
446	The Tab	Mash Don Taters/But You're My Baby	2420/2422	571	Steve Monahan	The Leaves Of Fall/Handsome Guy	3630/3632
447	Eddie Harris	Just Friends/Ol'fant Gassng	2447/2248	572	New Wine Singers	Journey Nedley/I'm Going Home	3613/3612
448	Ray Whitley	It Hurts/Deeper In Love	2424/2425	573			
449	Jimmy Reed	Tell Me You Love Me/Good Lover	2069/2465	574	The Impressions With Jerry Butler	At The County Fair/The Gift Of Love	
450	The Duke Of Earl	Daddy's Home/The Big Lie	2316/2321	575	John Lee Hooker	Send Me Your Pillow/Don't Look Back	2654/3312
451	Jerry Butler	It's Too Late/Make It Easy On Yourself	2484/2487	576	The Four Seasons	Peanuts/Stay	
452	Joe Hunter	You Only Want Me When You Need Me/Sombody's Stealing My Love	2481/2482	577	Bill Marx	Streets Of Laredo/John Brown's Body	3072/3077
453	John Lee Hooker	A New Leaf/She's Mine	2209/2207	578	Wade Flomons	Watch Over Her/When It Rains It Pours	3926/3925
454	Marilyn Britton	Big Mr. Heartbreaker/Smart Boy	2285/2486	579	Ray Smith	Robbin' The Cradle/Rockin' Robin	3807/
455	The Duke Of Earl	You Left Me/I'll Follow You	2560/2320	580	El Tempes	My Dream Island/My Love Goes Deep Within	3341/3342
456	The Four Seasons	Sherry/I've Cried Before	2569/2570	581	The Beatles	Please Please Me/From Me To You	2927/3218
457	Frank Ifield	I Remember You/I Listen To My Heart	2579/2580	582	The Four Seasons	Stay/Goodnight My Love	3320/2819
458	Nancy Love	Prove It To Me/Love Letters In The Sand	2603/2604	583	Little Wayne Anthony	Freedom To Love/Hey Now	3746/3747
459	Jimmy Reed	I'll Change Your Style/Too Much	2561/2513	584	Jimmy Reed	See See Rider/Vee Vee Baby Blues	
460	The Dukays	I Feel Good All Over/I Never Knew	2609/2608	585	Betty Everett	The Shoop Shoop Song/Hands Off	3723/3722
461	Gene/Duke Of Earl/Chandler	Going For Fear/Miracle After Miracle	2617/2618	586			
462	Dee Clark	I'm Gearing Back To School/Nobody But You	2621/	587	The Beatles	Do You Want To Know A Secret/Thank You Girl	3191/3219
463	Jerry Butler	You Can Run/I'm The One	2619/2620	588	Jerry Butler	Giving Up On Love/I've Been Trying	3593/3910
464	Eddie Harris	Tonight/Be My Love	2600/2598	589	Orville Couch	Dance Her By Me/Strike A Match	3913/3914
465	The 4 Seasons	Big Girls Don't Cry/Connie-O	2649/2650	590	Noreen Corcoran	Love Of Mike/Dreamin' Of You	3102/3927
466	John Corey	I'll Forget/Pollyanna	2647/2648	591	Ray Whitley	Walking Back To You/Keep Little Girl Weep	3784/3785
467	Tracey Day	Jerry (I'm Your Sherry)/Once In A Blue Moon	2657/2658	592	Yvonne Carroll	There He Goes/Please Don't Go	3936/3937
468	Gene Chandler	You Threw A Lucky Punch/Rainbow	2690/	593	Jimmy Reed	Help Yourself/Heading For A Fall	3933/3934
469	Dick Gregory	They Won't Hire Me/Benefit	2661/2662	594	Baby Bugs	Bingo/Bingo's Song/Bingo Parly	3938/3940
470	Orville Couch	Hello Trouble/Anywhere There's a Crowd	2667/2668	595	The Dells	Sing/What Do We Prove	3929/3930
471	Madea Flamingo	I Hope, I Think, I Wish/Ain't These Tears	2663/2664	596	The Rubies	A Spanish Boy/Deeper	3940/3941
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473	Jimmy Reed	Let's Get Together/Oh, John	2688/2689	598	Jerry Butler	I Stand Accused/Don't Want To Hear Any More	3912/3913
474	The Four Coins	Jimmy San/They Say	2736/2735	599	Betty Everett	I Can't Hear You/Can I Get To Know You	4041/4042
475	Jerry Butler	Theme From Texas Bulbs(The Wishing Star)/You Go Right Through Me	2734/1124	600	The Monsters Four	Farmer John/Russian Roulette	4025/4024
476	The Neighbors With Orchestra	The Rascals Of Milan/The Old Hello Song	2738/2739	601	Levis Pruitt	The Worst Is Yet To Come/I'd Rather Say Goodbye	4081/82
477	Frank Ifield	Anytime/Loveless Blues	2679/2681	602	Bill Goodwin	The House At 103/The Saddest Eyes	4079/4080
478	The Four Seasons	Santa Claus Is Coming To Town/Christmas Tears	2742/2743	603	Mango Jones & His Orchestra	The Merry Ballu Singers-Coffee Street Ska/	4066/4068
479	Gil Hamilton	Moves & Grooves/When Are You Coming Home	2751/2752	604	Noyt Axton	L.A. Town/Double Double Dare	4106/4105
480	Guy Farnell & Nite Beats	Night River Bossa Nova/Easy	2753/2754	605	Lenny & The Chimes	Two Times Two/Only Forever	4102/4101
481	Tony Douglas	Gabby Abby/His and Hers	2766/2767	606			
482	Dottie Wayne	Silent Night/Little Church Bell	2788/2789	607	The Four Seasons	Sincerely/One Song	2915/2914
483	Lee Cass	The Walk/Dreaming	2833/2834	608	Joe Simon	My Adorable One/Say(That Your Love Is True)	4328/4327
484	The Accents	A Hundred Wallin' Cats/Our Wonderful Love	2895/2896	609	Betty Everett	It Hurts To Be In Love/Until You Were Gone	3733/3738
485	The Four Seasons	Walk Like A Man/Lucky Ladybug	2898/2899	610	Honey Bees	One Girl, One Girl/No Guy	4403/4404
486	Jerry Butler	You Won't Be Sorry/Whatever You Want	2922/2921	611	Little Richard	Whole Lotta Shakin' Goin' On/Goodnight Irene	4405/4408
487	Dee Clark	I'm A Soldier Boy/Shook Up Over You	2622/2897	612	Betty Everett & Jerry Butler	Let It Be Me/Ain't That Loving You Baby	4379/4386
488	Vernon Stewart	The Way It Feels To Die/You're Not All Here	2879/2880	613	Wade Flomons	I Knew You When/That Other Place	4249/4250
489	The Pyramids	Shakin' Fit/What Is Love	2906/2907	614	The Dells	Oh What A Good Night/Wait Till Tomorrow	4420/3935
490	Kathy Jay	You Never Said/Billy	2817/2818	615	Jimmy Reed	Down In Mississippi/Oh, John	2466/2568
491	The Dukays	Every Step/Combination	2786/2787	616	Bill Marx	Moon Tune/Kiss 'n' Lay	4336/4339
492	Mac Davis	A Little Dutch Town/Looking At Linda	2920/2921	617	The Four Seasons	Apple Of My Eye/Happy Birthday Baby	2442/3317
493	John Lee Hooker	Take A Look At Yourself/I Love Her	2801/2799	618	Noyt Axton	Bring Your Lovin'/Tiger In The Closet	4498/4499
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496	Eddie Harris(Jazz)	Mina/Lolita Marie	2771/2768	621	The Impressions	Say That You Love Me/Secrets I Love You	1325/1037
497	Bill Marx(Jazz)	Sarah Jackson/Pick A Bale Of Cotton	3070/3075	622	Jimmy Reed	I'm Going Inside Your Head/The Devil's Shoestrings	4443/4444
498	The Beatles	Please Please Me/Aak Me Why	2967/2968	623	Sam Fletcher	Guess Who/The Sinner	6536/6555
499	Frank Ifield	I'm Soiling Now/The Wayward Wind	2680/2938	624	John W. Hubbles	Robbie's Blues	4492/
500	The Craven House Orchestra	Theme For Two Hearts/Phantom Riders	3031/3032	625	Little Richard	Blueberry Hill/Cherry Red	6636/6637
501	Bill Goodwin	Shine A Fool/It Keeps Right On A Hurtin'	2964/2965	626	The Four Seasons	I Saw Mommy Kissing Santa Claus/Christmas Tears	2762/2743
502	Levis Pruitt	Point Of No Return/Thanks A Lot	2796/2797	627	The Four Trees	Like My Baby/Said, She Said	6568/6567
503	Jane Darvyn	Half A Woman(Half A Man)/His & Hers	3064/3063	628	Betty Everett	Getting Mighty Crowded/Chained To A Memory	4446/4447
504	The Raiders	Skipping Around/Stick Shift	3066/3065	629	Ray Walston	Ask Me A Question/Ohm Chin Chree	6610/6611
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508	The Darvins	The Monkey/The Monkey Sax	3064/3063	633	Betty Everett & Jerry Butler	Smile/Love Is Strange	
509	Jimmy Reed	Shame, Shame, Shame/There'll Be A Day	3067/3069	634	The Rivingtons	You Move Me Baby/All That Glitters	6719/6718
510	Birdlegs & Pauline	In So Many Ways/Spring	3149/3150	635			

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RARE Sounds

al Mondrone

The following interview was conducted by T. Denehey with Harold Wright, lead singer of the Diamonds.

"Bim Bam Boom" is proud to finally get an exclusive interview with one of the members of a fantastic but little known group, The Diamonds who recorded for the Atlantic Label out of New York. There has been many rumors about this group, here for the first time is the true and interesting story of the Diamonds.

The Diamonds originally started as a trio called "The Three Aces" back in 1948. The members were: Daniel Stevens - bass, Myles Hardy - first tenor and myself Harold Wright. At that time, the Orioles and the Ravens were our idols. Every Friday night at the Saint Marks church, they would have a dance and we would perform. We would sing whatever was popular by either of the two groups at the time. In 1950 we decided to take on a fourth member who played guitar and sang tenor. His name was Ernest Ward. There was another pop group called The Four Aces so naturally we had to find another name for our group. Staying with the deck of cards, we decided on Diamonds, four of them. On a dare, I became a contestant on the Apollo Amateur hour as a single. I was very fortunate in winning eight weeks in a row. I was then offered a week on the bill at the Apollo. It was at this time, I informed Bobby Schiffman of the quartette's existence. He auditioned the group and not only did he give us the week at the Apollo but he became the group's manager. We later recorded for Atlantic Recording Company. We cut six sides, "Call Baby Call", "Beggar For Your Kisses", "I'll Live Again", Romance In The Dark", Two Loves Have I" and "Cherry". We later went to Canada to promote our records. As it turned out, Quebec where our engagement was at the Laurier Theater, was a predominately French speaking province. We found it necessary to change our repertoire. Although they were a very polite audience, we realized they didn't recognize or understand any of the things we were singing so we found out what two songs were popular there at the time. We did a quick arrangement, dropped two of our songs, and added the two arrangements to our repertoire. Things went pretty well after that. Meanwhile, back in the States, there was a thing called "Payola" going on. If you didn't pay, the Dee-Jays didn't play. Subsequently, I became a frustrated individual and I quit singing. I later became part of a group called the Regals. We were singing modern harmony and dancing with every song. We recorded for Aladdin Records. Bobby Schiffman spent a lot of time and money on the Regals for he managed them also but to no avail. Four of the Regals became Sonny Til's new Orioles and I went on to form a group called the Metronomes who were managed by Dave McRae and Sammy Lowe, both musicians in their own right. We recorded for Archie Blyer's Cadence label. We cut six sides of which four were released. They were, "How Much I Love You" and "I Love My Girl", "Lullabye With A Beat" and "Dear Don". The two that weren't released were "Heaven Help Me" and "Lonely Woman". They were shelved and never heard of again. I was particularly proud of this group because I wrote five of the six songs. The tune "How Much I Love You" was written by Dave McRae. Once again fortune and fame was elusive as ever and frustration set in again. This time I decided to quit quartette singing altogether and go it alone. I'm still frustrated but I still sing and hope.

* Song was released as "I'm Gonna Get Me A Girl Somehow"

Signed: Singing Sonny Swift
Harold S. Wright

Listening to the sides that Harold recorded, one has to be moved by the deep feeling and emotion that he has put into his songs. It is my fervent hope that Harold will return to the music field and find his deserving fame and fortune.

A Beggar For Your Kisses / Call Baby Call	Diamonds	Atlantic #981	952/953
Two Loves Have I / I'll Live Again	Diamonds	Atlantic #1003	951/950
Romance In The Dark / Cherry	Diamonds	Atlantic #1017	1146/1145
I'm So Lonely / Got The Water Boiling	Regals	Atlantic #1062	1428/1429
May God Bless and Keep You / Run Pretty Baby	Regals	Aladdin # 3266	
I Love My Girl / I'm Gonna Get Me A Girl Somehow	Metronomes	Cadence #1310	3265/3266
Dear Don / How Much I Love You	Metronomes	Cadence #1339	9167/9168

As you have noticed from this issue and past issues, I do not write about famous well known groups. The idea behind my column is to expose to you the real sounds that set the style for the R/B form of music. The groups that I have written about developed the feeling and warmth that made the group sound what it is. The Diamonds, Regals and Metronomes were not big name groups and never made the top 10, but they did make the top 10 in the hearts of collectors and people that love our form of music. They sang from the heart and you can hear and feel them singing their hearts out on their recordings. History plays funny tricks, now in the 1970's these few recordings have become legends and sort after by many people, who after all these years have finally realized that the true meaning of music is what the singer has put into a song not what the record company has manufactured in a studio with gimmicks.



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- 105 You Came To Me B/W OO-Wee Baby — Duvals
- 106 Bells of St. Mary B/W Much Too Much — Lee Andrews & Hearts
- 107 Mope-Itty Mope B/W Wings Of An Angel — Bosstones
- 108 The White Cliffs Of Dover B/W Much Too Much — Lee Andrews & Hearts
- 109 My Heart's Desire B/W Let's Have A Ball — Wheel's
- 110 Maybe You'll Be There B/W Baby Come Back — Lee Andrews & Hearts
- 111 Hey Girl B/W My Baby — Perfections
- 112 God Only Knows B/W That's What Your Doing To Me — Capris
- 113 Moments Like This B/W New Love — Balineers
- 114 Tears In My Eyes B/W Joe's Calypso — Balineers
- 115 Biko B/W Tight Skirt And Sweater — Versatones
- 116 There Goes The Boy B/W Talking To Myself — Lydells
- 117 The Wind B/W Sally Green — Jesters
- 118 Love Cal B/W Somewhere In My Heart — Ebanoires
- 119 Can't Help Loving That Girl Of Mine B/W I'm Coming Home — Hide-A-Ways
- 120 Always Be Faithful B/W How Are You — Monarchs
- 121 The Vow Of Love B/W Stick With Me Baby — Paragons
- 122 The Plea B/W Oh! Baby — Jesters
- 123 Zoom Zoom Zoom B/W On Your Merry Way — Collegians
- 124 I Love No One But You B/W Oh! Baby — Jesters
- 125 Let's Start All Over Again B/W Stick With Me Baby — Paragons
- 126 So Strange B/W Oh! Baby — Jesters
- 127 Hang Kung B/W On Starlight — Quinns
- 128 Florence B/W Hey Little School Girl — Jesters
- 129 I Laughed B/W Now That You're Gone — Jesters
- 130 Two Hearts Are Better Than One B/W Give Me Love — Paragons
- 131 Please Let Me Love You B/W I'm Falling In Love — Jesters
- 132 She Is Mine B/W The Letter — Blue Notes
- 133 Twilight B/W Stick With Me Baby — Paragons
- 134 My True Love B/W (Ain't Like That) No More — Swans
- 135 Bluebird Of Happiness B/W Show Me The Merengue — Lee Andrews & Hearts
- 136 Lonely Room B/W Leona — Lee Andrews & Hearts
- 137 Just Suppose B/W It's Me — Lee Andrews & Hearts
- 138 Lover's Prayer B/W Grateful — Clickettes
- 139 Because Of My Best Friend B/W Grateful — Clickettes
- 140 To Be A Part Of You B/W Grateful — Clickettes
- 141 Tony, My Darling B/W In The Rain — Chormers
- 142 The Beating Of My Heart B/W Why Does It Have To Be — Chormers
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- 147 What Time Is It B/W Beggin' You Please — Jive Five
- 148 Little Girl B/W When — Capris
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- 150 You Said You Loved Me B/W I Can't Refuse — Orchids
- 151 All Mine B/W Rose Mary — Five Satins
- 152 My Baby's Gone B/W Feel So Good — Five Thrills
- 153 Pour Rock And Roll B/W Ting-A-Ling — Nobles
- 154 I'm Yours B/W Ka Ka Mo — Flamingos
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- 156 No One To Love B/W Wish She Was Mine — Crests
- 157 Gloris B/W Wee Wee Baby — Five Thrills
- 158 Let's Go For A Ride B/W Heavenly Night — Collegians
- 159 You're Everything To Me B/W Newly Wed — Orchids
- 160 So You Will Know B/W Dan's Cry Baby — Paragons
- 161 I Really Don't Want To Know B/W Get With It — Flamingos
- 162 Moonlight Cocktails B/W Blessings Of Love — Riveras
- 163 Six Nights A Week B/W I Do — Crests
- 164 County Every Star B/W True Love Is Hard To Find — Riveras
- 165 You Belong To Me B/W Take Me As I Am — Duprees
- 166 Step By Step B/W Gee (But I'd Give The World — Crests

- 167 Moonlight Serenade B/W Neither Rain Or Snow — Riveras
- 168 Sixteen Candles B/W Beside You — Crests
- 169 Our Love B/W True Love Is Hard To Find — Riveras
- 170 Stay In My Heart B/W East To Remember — Riveras
- 171 The Angels Listened In B/W I Thank The Moon — Crests
- 172 The Eleventh (11th) Hour Melody B/W Since I Made You Cry — Riveras
- 173 Deserie B/W Zoop — Charts
- 174 My Dear, Dearest Darling B/W Rock Little Francis — Five Willows
- 175 Castle In The Sky B/W My Darling To You — Bop Chords
- 176 Teardrops B/W The Girl Around The Corner — Lee Andrews & Hearts
- 177 Lost Love B/W Don't Say Goodbye — Superiors
- 178 My Love Is Gone B/W Hey Pretty Baby — Ladders
- 179 United B/W Tonight — Love Notes
- 180 Dance Girl B/W Why Do You Cry — Charts
- 181 Lorraine B/W Come Back — Harmonares
- 182 So Why B/W Baby — Bop Chords
- 183 Dolores B/W All Night Long — Five Willows
- 184 While Walkin' — Fabulaires
- 185 Valarie B/W Way Up In The Sky — Starlites
- 186 You're The Reason B/W I'm Wandering — Charts
- 187 The White Cliffs Of Dover B/W With These Hands — Five Willows
- 188 When I Wake Up This Morning B/W I Really Love Her So — Bop Chords
- 189 True Love B/W Cry Baby — Scarlets
- 190 Long Lonely Nights B/W The Clock — Lee Andrews & Hearts
- 191 Counting The Stars — B/W I Want To Know — Ladders
- 192 Love Belis B/W Please Baby — Five Willows
- 193 Try The Impossible B/W Nobody's Home — Lee Andrews & Hearts
- 194 Evening Shadows Falling B/W I've Got Plenty Of Love — Seniors
- 195 Come Home Soon B/W I'm Said (On You) — Intruders
- 196 Shake A Tail Feather B/W Divorce Court — Five Du-Tones
- 197 Please Forgive Me B/W Lonely Days — Du-Ettes
- 198 The Ten (10) Commandments Of Love B/W I Cried And Cried — Five Diamonds
- 199 Love You So B/W My Babe — Ron Holden
- 200 Till Then B/W Enie Minie Mo — Classics
- 201 Donna B/W La Bamba — Richie Valens
- 202 To The Aisle B/W Just To Be Near You — Five Satins
- 203 Rockin' In The Jungle B/W Rockin' Roll Cha Cha — Eternals
- 204 Those Oldies But Goodies B/W She Don't Wanna Dance — Little Caesar & Romans
- 205 I'm Without A Girlfriend B/W Be Fair — Gallahads
- 206 Rama Lama Ding Dang B/W Belis — Edsels
- 207 Gee, But I'm Lonesome B/W Susie Jane — Ron Holden
- 208 Once In A While B/W Summer Night — Chimes
- 209 Sweetest One B/W My Jaunita — Crests
- 210 To Be Loved B/W Down At The Beach — Pentagons
- 211 Flower Of Love B/W Molly Mae — Crests
- 212 Come On Let's Go B/W Framed — Ritchie Valens
- 213 You Gave Me Somebody To Love B/W She Don't Wanna Dance — Dreamlovers
- 214 When We Get Married B/W Just Because — Dreamlovers
- 215 Hearts Desire B/W Ebb Tide — The Avalons
- 216 All I Ask Is Love B/W Maybe You'll Be There — Lee Andrews & Hearts
- 217 Pretty Little Angel Eyes B/W Gee How I Wish You Were Here — Curtis Lee
- 218 Trickle, Trickle B/W Maonglow, You Know — Videos
- 219 What's Your Name B/W Chicken Neck — Don & Juan
- 220 Runaway B/W Hey Little Girl — Del Shannon
- 221 Sheba B/W Reveille Rock — Johnny & Hurricanes
- 222 Hats Off To Larry B/W Little Town Flirt — Del Shannon
- 223 Island Of Love B/W Never Felt This Way Before — Sheppards
- 224 The Sun's Message B/W She Tried To Kiss Me — The Butlers
- 225 Why Don't You Believe Me B/W My Dearest One — Duprees
- 226 Wine Wine Wine B/W Night Cap Rock — Nitecaps
- 227 Let's Stomp B/W I Want To Do It — Bobby Comestock
- 228 Have You Heard B/W It Isn't Fair — Duprees
- 229 Pretty Little Angel B/W "Say You Love Me" — Crests
- 230 La La B/W Goodbye Molly — Cobras
- 231 Puppy Love B/W Say You Love Me — Jimmy Rivers
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236 My Own True Love - Duprees
237 Life Can Be Beautiful/It Must Be Love -
Cineramas
238 Laugh Laugh/Butler's Theme - Butlers
239 Wild Weekend/Donkey Twine - Rebels
240 Amazons & Coyotees/Together - Dreamlovers
241 Missing You/Give Me A Kiss - Starlites
242 Everybody Knew But Me/You Have No Heart -
Crescents
243 Babalu's Wedding Day/My Girl - Eternals
244 I Love You/You Left Me - Gaytunes
245 I'm So Happy/Little Did I Know - Dupress
246 So Good/One Question - Playboys
247 Don't Leave Me Baby/The Letter - Camelots
248 Boo-Ga Loo/Boomerang - Tom & Jerry
249 Work Out Pt-1/Work Out Pt-2 - Jerri Dee
250 You'll Never Walk Alone/Decatur St - Patti
LaBelle
251 Down The Aisle/C'est La Vie - Patti LaBelle &
BlueBells
252 I Sold My Heart To The Junkman/Itty Bitty Twist
Patti LaBelle
253 The Real Thing/Teardrops Fell - Tina Britt
254 Get A Job/I Am Lonely - Silhouettes
255 Let Me In/Yes I'll Be There - Sensations
256 That's How Heartaches Are Made/There He Is -
Baby Washington
257 I Fought The Law/Little Anne Lou - Bobby Fuller
Four
258 Sad Girl/No Not Me - Jay Wiggins
259 The 81/Two Happy People - Candy & the Kisses
260 Gotta Have Your Love/Gee I'm Sorry Baby - The
Sapphires
261 Giving Up/Lover's Always Forgive - G. Knight
& Pips
262 Baby It's You/Bounce - Spaniels
263 One More Chance/Little Miss Love - El Dorados
264 Tell The World/Blues At Three - Dells
265 The Bells Ring Out/House Cleaning - Spaniels
266 For Your Precious Love/Sweet Was The Wine -
Jerry Butler
267 Up On The Mt./Why Did She Go - Magnificents
268 Goodnight Sweetheart Goodnight/You Don't Move
Me - Spaniels
269 Plan For Love/If I Can't Have You - Flamingos
270 Crazy Little Mama/What's Buggin You Baby -
El Dorados
271 Do Wah/Con't Cha Go - Spaniels
272 Dreams Of Contentment/Zing Zing - Dells
273 A Lonely Soldier/I Found Love - Jerry Butler
274 Play It Cool/Let's Make Up - Spaniels
275 Baby Please/Just A Lonely Christmas- Moonglows
276 Judy/Marsha - Prodigals
277 Falsh Love/Do You Really - Spaniels
278 Now That You're Gone/R&R For Me- Eldorados
279 He Will Break Your Heart/Thanks To You - J Butler
280 You Painted Pictures/Hey Sister Lizzy - Spaniels
281 Why Do You Have To Go/Dance Dance Dance - Dells
282 Don't Leave Me/Ozeta - Magnificents
283 Dear Heart/Why Won't You Dance - Spaniels
284 Moon River/Aware Of Love - Jerry Butler
285 I'll Be Forever Loving You/I Began To Realize
El Dorados
286 Everybody's Laughing/I.O.U. - Spaniels
287 That's My Desire/Cross Over The Bridge-Flamingos
288 I Was Wrong/My Girl - Moonglows
289 I Lost You/Crazy Baby - Spaniels
290 Stay In My Corner/A Distant Love - Dells
291 Make It Easy On Yourself/It's Too Late -J Butler
292 You Gave Me Peace Of Mind/Please Don't Tease -
Spaniels
293 There In The Night/Bim Bam Boom - El Dorados
294 Secret Love/Goldern Teardrops - Flamingos
295 You're Gonna Cry/I Like It Like That- Spaniels
296 Keep A Knockin'/She's Got It - Little Richard
297 Pain In My Heart/Times Make You Change - Dells
298 Stormy Weather/Here Is Why I Love You-Spaniels

- 299 Let It Be Me/Jerry Butler & Betty Everett
300 A Fallen Tear/Chop Ling Zoom - El Dorados
301 Tina/Great Googley Moo - Spaniels
302 Lucille/Good Golly Miss Molly - L. Richard
303 Raindrops/I Want To Love You - Dee Clark
304 Since I Fell For You/Baby Come Along With Me
- Spaniels
305 Oh! What A Night/Jo Jo - The Dells
306 Need To Belong/Givin Up On Love - J. Butler
307 This Is A Lovely Way To Spend An Evening/
Red Sails In The Sunset - Spaniels
308 A Rose For My Darlin'/Tears On My Pillow -
El Dorados
309 Tutti Frutti/Long Tall Sally - Little Richard
310 Duke Of Earl/Rainbow - Gene Chandler
311 Big Boy Pete/Mine Exclusively - Olympics
312 You Can Run/I Stand Accused - Jerry Butler
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321 Rainbow Of Love/I Had A Thrill - Cherokees
322 Do You Remember/If You Were The Only Girl -
Castelles
323 Wedding Bells Are Ringing In My Ears/Times
Have Changed - Angels
324 Over A Cup Of Coffee/Baby Cant You See-Castelles
325 Please Tell Her So/Remember When - Cherokees
326 Marcella/I'm A Fool To Care - Castelles
327 Lovely Way To Spend An Evening/You're Still My
Baby - Angels
328 Heavenly Father/My Wedding Day - Castelles
329 Tears In My Eyes/535 - Dreamers
330 The Bells/The Rain - Marquis
331 Expressway To My Heart/Hey Gyp - Soul Survivors
332 I Could'nt Sleep A Wink Last Night/And You Just
Can't Go Through Life Alone - Mello Moods
333 Be True/Oh Where - Vocaleers
334 Will She Know/I Want To Love You Baby -
Serenaders
335 They Tried/She's Gotta Grin - Velvets
336 Is It A Dream/Hurry Home - Vocaleers
337 Where Are You/How Could You - Mello Moods
338 Dear One/I've Lost - Scarlets
339 I Walk Alone/How Soon - Vocaleers
340 Mary Lee/Evening - Rainbows
341 I/At Last - Velvets
342 Love You/Will You Be True - Vocaleers
343 Love Doll/Darling I'm Yours - Scarlets
344 Don't Fall In Love/Why Can't You Treat Me Right
The Sequins
345 I Cried/Tell Her - Velvets
346 Angel Face/Lovin' Baby - Vocaleers
347 Kiss Me/Indian Fever - Scarlets
348 The Closer You Are/Now You Know - Channels
349 Dear Lord/Fine Fine Fame - Continentals
350 The Glean In Your Eye/Stars In The Sky-Channels
351 Picture Of Love/Soft & Sweet - Continentals
352 I Really Love You/What Do You Do - Channels
353 Close Your Eyes/Part Time - Pretenders
354 Flames In My Heart/My Lovin' Baby - Channels
355 Oh Gee Oh Gosh/Make Believe World - Kodaks
356 My Love Will Never Die/Bye Bye Baby - Channels
357 I'm So Happy/Lydia - Louie Lymon & Teenchords
358 Run Around Baby/Guardian Angel - Kodaks
359 The Girl Next Door/My Heart Is Sad -Channels
360 Honey Honey/Please Tell The Angels - Teenchords
361 Cora Lee/Joy Of Love - Hemlocks
362 Little Boy & Girl/Teenagers Dream - Kodaks
363 All Nite Long/Baby I Love You - Du Mauriers
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FROM THE SQUARE

BY LOUIE SILVANI

I am devoting this article to one of the greatest groups that ever lived, a group that is the epitome of the New York street corner sound. Their recordings have so much feeling that you have to laugh at them because of their greatness. The uniqueness of their vocal harmony makes this group a legend. Now for the first time in any magazine, here is the story of the Five Crowns.

The thing that makes me want to rap about this group in particular is a phenomenal thing that has taken place in the hard core collecting world. For the first time in 15 years, four unreleased Five Crown sides have been issued for the public's ears. The songs are: "Again"/"Good Luck Darling" and "The Man From the Moon"/ "At the Fair". It is very hard for a group like the Five Crowns to reach higher heights in their singing, but they have reached it in "Man From the Moon", a fantastic jump tune. The group is noted to go a little wild on their jump sides. Their tenor has complete freedom and hits any note he feels like hitting and this is how "The Man From the Moon" goes, it's wild. The bass is down and the baritone is up, the lead is repetitious and the tenor is nuts. The group really hits a new concept in singing and it's obvious why these four sides were never released. "Again" is the only ballad of the four, but its got a lot of class. "Good Luck Darling" is a different version of the song that was released in 1952. "At the Fair" has the wildest lyrics I have heard in a long time. It's about animals in a zoo. The whole record is quite enjoyable. I must state that even though these records are pressed on the Old Town labels, numbers 777 and 778, they are from the original Rainbow tapes and that the numbers used on these sides are originally single blues artists releases.

DISCOGRAPHY

TITLE	MATRIX	LABEL
YOU COULD BE MY LOVE / GOOD LUCK DARLING (Red plastic, this is the first Old Town script label, then came old English, block lettering, and then a color change from yellow to blue and later multi-color).	771/770	OLD TOWN #790
WHO CAN BE TRUE / 1950 BUS (only on 78)	4010/4009	RAINBOW #184
A STAR / YOU'RE MY INSPIRATION (red & black)	4001/4002	RAINBOW #179 Sept. 52
WHY DON'T YOU BELIEVE ME / KEEP IT A SECRET (red & black)	4060/4062	RAINBOW #202
ALONE AGAIN / I DON'T HAVE TO HUNT (only on 78)	4063/4064	RAINBOW #206
YOU CAME TO ME / OOO-WEE BABY (This record also came out on RIVIERA and the Five Crowns changed their names to the Duvals)	6133/6132	RAINBOW #335 - 1955
YOU CAME TO ME / OOO-WEE BABY	6133/6132	RIVIERA #990
ABOUT THIS TIME SEVERAL MEMBERS LEFT THE GROUP AND REPLACEMENTS WERE ADDED. THE GROUP USED THE FIVE CROWNS AGAIN.		
DO YOU REMEMBER / GOD BLESS YOU	3029/3030	GEE #1001 - 1956
I CAN'T PRETEND / POP CORN WILLIE	None	CARAVAN #15609 - 1957
THEY CHANGED THEIR NAME TO THE CROWNS AT THIS POINT.		
I'LL FORGET ABOUT YOU / KISS AND MAKE UP (This record also was released on the Transcontinental label)	6901A/6901B	R n B #6901 - 1958

By this time, few original members of the group remained. George Treadwell who managed the Drifters placed the Crowns under contract and they became the Drifters of the 1960s. Going back to the original group, Lover Patterson was the backbone of the group. He did not sing but wrote and arranged most of their material. The original members of the group were: Yunk Pharr - (Yunkie Paul) lead, Doc. Green - bass and the three Clark brothers, Johnny, Nicky and Poppa. Nicky Clark joined the Harptones in 1954 when the group was getting together. The Five Crowns big hits are "A Star" and "Good Luck Darling" and in the 60s, Slim reissued the Duvals "You Came To Me" and it became a big seller in the store. The record was issued on red plastic with a blue label. To end my column, I'm gonna lay some heavy sides on you that deserve mentioning. B.B. King owned a label called "Blues Boys Kingdom." It was headquartered on Beale Street, Memphis Tenn. The label is very attractive, pink in color with a castle on the top. Across the castle is an old guitar and under it says "Presents". Perhaps the best known release on this label was "So Lonely Baby"/"Hey Juanita" by the Five Stars. Supposedly only four original copies exist, the rest are probably bootlegs. A big collector in Phil. says that he has two more records by this group, but I can not verify it. Here is one for you: Solly McElroy's last group side was with a group called the Nobles, "Serenade"/"You Ain't Right" on the Stacy label number 926. A couple of records to look for are: Annie Alford (Nitecaps?) - "It's Heavenly" / "Give Up and Tell" - Groove #0172. Sonny Brooks (unknown group) - "Sentimental Blue"/"Champale" - Groove #0027. The New Invictas - "Deeply in Love With You" / "She Wouldn't Quite It" - Hale #500. This group has made about eight sides, all on obscure labels, Bee-Bee/ Jack-Bee/ Pix / Vault and Tee-Pee.

So long for this issue and remember that the Beatles don't have much over the Five Crowns.



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Richard Barrett Remembers

INTERVIEW BY LITTLE WALTER

STORY BY MARCIA VANCE

Richard Barrett, a young starving songwriter from Philadelphia, came one day to the heart of New York's Tin Pan Alley - The Brill Building on Broadway and 49th Street. Not knowing which of the many doors to knock on, he listened to the songwriters gathered around and talking outside the building. The publisher's name that he heard most frequently was Morris Levy. Richie decided to go upstairs and show him a song he had just written. Instead of just opening the door and walking in, he knocked for about ten minutes and believing that no one was there, turned to leave. As he was walking down the hall, he heard a door open and someone call, "What can I do for you?" Richie said that he had written a song and he wanted Morris Levy to hear it. Levy asked if he had a demonstration record and Richie said no, but he could play it on the piano. Before the song had ended, Morris Levy said, "Don't hold me up! I'm not going to give you more than a hundred dollars for it!" (Can you imagine the effect of these words on a guy who couldn't afford to have three meals a day.) He received a check for one hundred dollars and signed a contract without reading it because he was so nervous. Sometime later, Frankie Lyman and The Teenagers recorded this same song, entitled "Creation of Love" Contrary to public opinion, "Tonight Kathleen" was not written about a former girlfriend of Richie's. Here is the story as he tells it: "When I lived in Philadelphia, I had a group called The Angels. One of the guys in the group, Junior Booker, had a much younger sister named Kathleen. I used to tease her that I was going to write a song about her. One day, I arrived at her home, with a beat-up guitar and started to sing "Tonight Kathleen". She cracked up "and another hit was born. "I've heard the story about my supposedly writing this song for an old girl friend but I was only 19 at the time and had no time to fall in love with girls."

Buzzy Willis of The Solitaires, a friend of Richie's, called him one day and said "why don't you record for Old Town Records", which was located in the cloak room of the Triboro Theatre in Harlem. The new group, The Valentines, agreed and recorded "Tonight Kathleen" with The Solitaires' band backing up the record.

The Valentines were scheduled to appear with Alan Freed at the Brooklyn Paramount Theatre but Alan said to Richie that he couldn't put them on the show unless they had a new record out. Alan said to Richie that he should write a new song immediately. Richie called Jimmy Wright and told him to get his band together because they were doing a session in 25 minutes. Jimmy was always ready because many of his jobs came about on the spur of the moment. The Valentines went in to the studio that night and decided, while in the men's room, harmonizing, to use a phrase that they had always clowning around with - "ah-ah-ah-woo".

(Listen to the opening phrase of "Woo Woo Train".) "Woo Woo Train" was a joke to them because, spontaneously, Richie started singing, "There goes the train - moving down the line". The group loved the echo in the men's room and thought that they sounded great so they walked in to the studio full of confidence. The words of the song were made up as the group was recording. It was done in 2 or 3 takes because the flip side of the record was supposed to be the "A" side. They intended to spend a lot of time taping "why", as this was supposed to be the new song that they would do on the Alan Freed Show. There was a lot of surprise and red faces when "Woo Woo Train" turned out to be the hit.

In those days, recording dates were very different. Instead of writing arrangements, the arranger would get the musicians together in the studio and hum the song. The band would have the arranger hum the song until they got it. Then the recording would start and as the band members heard different things happening with the music, they'd stop the tape and say "put this in here", etc. They'd start again and when it sounded good, they'd do a take, figuring there was nothing more they could do to enhance it. When they walked out of the studio, the band usually felt great.

The Valentines were a very popular group now and five young boys used to serenade their idol, Richard Barrett, outside his window, singing his songs. Richie used to chase them away but when he realized that they were sincere, he felt very flattered. One night, he decided to go downstairs and talk to them but when he appeared, they ran. The next night he again went downstairs and said "Wait! Don't run away! You guys really want to sing, don't you?" They said yes. Richie then took them to a neighborhood school, Stitt J.H.S., which was open at night to the local kids at a cost of \$2.00 per year per person. Since the music room had a piano, he figured that it was cheaper than renting a rehearsal hall and easier on his nerves, for it would keep these kids away from his window. Richie had an appointment with them for the following night and had forgotten about meeting them until it was the appointed time. He rushed uptown and fortunately, they were still there. Thus began the first "professional" rehearsal of a group that was to go on to make recording history.

The original lead singer of the group was Herman Santiago. The boys had rehearsed a song that Frankie Lyman had written - "Why Do Fools Fall In Love?" Herman had a Spanish accent and Richie thought that this sounded great - Rock and Roll music with a Latin accent. Latin music was very popular then but all of the Latin songs that were out were sung in Spanish. The idea knocked Richie out - having the first record sung with a Spanish accent. At this time, Richie was with Rama Records as artist, producer, etc. Richie took the group to George Goldner but Goldner did not want to record them, feeling that the group was too young. Richie felt that they had something and was willing to risk his career for them.

Blue Flame

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He told George Goldner that if he didn't let him record The Teenagers, then he (Richie) would not rehearse the other acts for Rama and Gee. Goldner agreed to let him record the group but had nothing further to do with the act then.

Two days before the recording session, Herman Santiago, came down with a cold and was hoarse. There was no way for him to sing lead on the record. Sherman Garnes had a bass voice and couldn't do lead singing. Richie said that he had great hopes for Sherman as a solo singer but somehow, his plans and dreams never materialized. Jimmy Merchant - 2nd tenor - and Joe Negroni - baritone and leader of the group couldn't remember the words to the song. Suddenly, a little voice piped up "I Know the words." Frankie had taught the song to Herman. At the session Frankie sang lead on "Please Be Mine" as was planned and also on "Why Do Fools Fall In Love" which was quickly rehearsed the day before. Frankie was only 12 at the time of release and there apparently was a law for working children under the age of 13 so Frankie repidly had another birthday. The record was released and the rest is history.

Richie said, in reference to Frankie - "I have never seen a kid with so much dynamite - naturally. This kid was a born entertainer." He said that when Frankie's voice first started to change, he was still recording so the transition to a more mature voice was coming about in an acceptable manner. Unfortunately, at that time, Frankie had to go in to the hospital for an extended stay and when he came out, with a much different voice, the public was unable to accept him. There is really no point in going into detail about the tragic end of this story as I am sure most of the readers know already.

Some while later, another group that came to Richie was The Chesters from Apollo Records. He liked what he heard but since the lead singer, Kevin, was unreliable, missed rehearsals, etc., Richie called him to tell him that he wasn't part of the group anymore. He then asked the group to get another lead singer and so enters Anthony Guardine (Little Anthony). Richie bought the group from Apollo Records after paying the owner of the label \$125.00 which he had laid out for jackets for the guys. Richie then told them that they were free to do whatever they wanted but they chose to stay with him. Richie had heard a demo (sung by Bobby Darin) of a song called "Tears On My Pillow". He loved it and tried to get Little Anthony to record it but after listening to him run through it, discovered that Anthony had a lisp. Trying to do the song straight was out so Richie decided to cut the song into syllables - - -

you / don't / re / mem / ber / me
but / I / re / mem / ber / you etc.

and once again the Barrett Touch proved right!

Richie is now an executive producer with Roulette Records and tells us that he knows where many unreleased masters are; including one by Ben E. King with a group called The Millionaires. The record was done at the same session as "Why Do Fools Fall In Love". The Millionaires were originally The Five Crowns.

Richard Barrett is a veritable gold mine of information that would fascinate BIM BAM BOOM readers and I hope that in the near future, I will be able to obtain stories from him.

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THE MAJORS

BY PHIL GROIA

Jimmy Beckum has long been in service to the Harptones as second tenor and second lead voice. Prior to joining the Harptones, Jim paid a hell of a lot of dues as a gospel singer, lead tenor of the Majors and composer of such tunes as "You ran away from my Heart" and "Come up to My Room". He was obliged to tell me a beautiful story that is filled with the hope and enthusiasm of youth, the frustrating disappointments and the bitter rip-offs that were suffered by so many black Rhythm and Blues artists who were selfishly exploited by white recording companies.

His story is not just about his career extending from gospel to the Majors and Harptones but is intertwined with other people who struggled and succeeded in the musical rat race. Hoping to become a church singer, Jim joined a penecostal church in Brooklyn, New York when he was fourteen years old. The Saint Marks Holiness Church of New York has as its resident gospel group the Harmony Five who sang every Saturday and Sunday and whenever the church organization traveled. When the Harmony Five had no room for an additional voice, Jim joined the church's chorus, choir and glee club. Saint Mark's Church had a history as one of the birthplaces of famed gospel and R/B personalities of the 1940's and 1950's. Thurman Ruth, the Gospel D.J. had a group called the Sedlaah Jubilee Singers which originated there. The tenor of this group whom Jimmy cannot remember, has achieved important prominence as a singer today. When this group broke up, Ruth started another group called the Larks featuring Gene Mumford who had earlier sung with the Majors. Another famous personality, Milton Grayson also sang with the Majors before joining Katherine Dunham and later teaming with Mumford and the Dominoes in 1957.

When two members of the Harmony Five were drafted, the church had no group to sing. Jimmy wanted to start his own group and went to see Charles Storey who had a gospel group. While he was visiting Storey, the baritone of Storey's group met Jim and later introduced him, as a singer with promise, to Cliff Johnson who managed the Brooklyn Crusaders, a gospel group named after the Chicago Crusaders. The Brooklyn Crusaders had a tenor, Scott Alvin who really couldn't sing lead. Jim wanted to join the group as lead but Bishop E. Lambert said that if that was to occur, then the group would have to join the church. After joining the church, they began singing and took the place of the Harmony Five. Cliff Johnson, who knew Joe Bostic, arranged an appearance on Bostic's Sunday radio show. They became regulars on the Bostic show and made progress as they improved their singing. They travelled with such gospel groups as the Mighty Clouds of Joy, Staple Singers, Caravans, Soul Stirrers and Zion Kings of Harmony. Jim recalled that the group was developing so much feeling and soul for a song that they were confident enough, even as kids, to battle the Dixie Hummingbirds at the A.M.E. Zion Church in a program sponsored by Cliff Johnson. Even though the program was a financial flop and the Dixie Hummingbirds were the number one group on the show, everyone could not believe that the Brooklyn Crusaders were only teenagers. They also battled another group called the Thrasher Wonders which included three sisters and two brothers; Gerhart and Bubba Thrasher. Gerhart and Bubba Thrasher were later noted for their recordings with Clyde McPhatter and the Drifters.

As their reputation grew as the top up and coming juvenile gospel group in New York, they continued singing throughout 1944, 1945, 1946 and 1947. In 1947 the name Brooklyn Crusaders was changed to the short-lived Varieteers who broke up when one fellow was drafted and Scott Alvin went to sing with Gene Mumford and the Larks. Jimmy freelanced on his own for a while, looking for other groups to join, and then in 1948 the original Chicago Crusaders needed singers to meet a program in South Philadelphia. Scott, someone else and an eighteen year old Jim Beckum sung with the Chicago Crusaders. They also did a few programs as the Chicago Crusaders with Jimmy singing baritone. Then, again, at another program with the Dixie Hummingbirds, the baritone by the name of Davis could just not believe how well the baritone Beckum could sing for a kid of only eighteen. Once again the group laid dormant for a while until they got into a barbershop type bag when Scott returned and joined with Jim, William BeBee and Clyde and Bill Lee. This strictly barbershop group was called the Drifters with no connection to the Atlantic artists. When Bill Lee couldn't sing anymore, the group bounced around from bar to bar, neighborhood show to neighborhood show until 1951 when William BeBee went to work for Western Electric in Kearney, New Jersey. "We all got jobs in Kearney, we all worked in the cafeteria; word got around that we could sing and during lunch we would blast out with tunes," Jim said. At the WeKearney Club, Ted Row, a talent scout from the Arthur Godfrey Show who had discovered the Chordettes, asked the group to sing for him. Row dug barbershop quartets and the Drifters so much, he took them to Camp Kilmer, New Jersey to sing for the G.I.'s and to his house to rehearse with the Chordettes. The Chordettes worked with the Drifters and got them a spot on the Arthur Godfrey Talent Scout program where they sang "Blue Sky Smiling At Me." In a familiar note to all Harptones fans, the group finished second on Talent Scouts this time without a Jack Parr to poke fun at Rhythm and Blues. As a result, the group gigged with other barbershop units at the Central Park Mall and made out quite well. It was at this time the name Drifters was changed to the Majors and a meeting was arranged with Phil Rose, A&R man for Derby records and Larry Newton, President of Derby. Rose rehearsed the group at his house and staged rallies and parties to get the Majors promoted including a celebrity party at which Sidney Poitier and Paul Robeson were present. Eventually, the Majors recorded four singles for Derby that didn't sell well except for "You Ran Away With My Heart" which received a big write-up in California.

Another period of inaction followed until David Jones, a former member of the Brooklyn Crusaders, returned from the service with a tune he had penned called "Soldier Boy". Jones asked Jimmy if he'd like to join a group to record this number and much to Jim's regret, he refused. Jones got some guys together who became the Four Fellows and made R&B history in a style that was perhaps before their time. Actually Jim did sing with the group before they recorded "Soldier Boy" and Scott Alvin sang with them while they were the Four Fellows.

One addendum to the Jimmy Beckum story is that during 1948, he married Alice Winfield's cousin Lu Lytle and became a part of family reunions that were to continue throughout the career of the Harptones. Through the family gatherings, Jimmy met Willie and through Alice's father's enthusiasm for singing, Jimmy was invited to join up with Willie. After one holiday dinner, Willie was on his way to a show at the Apollo, a replacement was needed for Bill Galloway and you should know the story from there.

Jimmy Beckum has fond memories of the experiences he shared with the Majors: Scott Alvin, 1st tenor; Clyde Lee, baritone and William BeBee, bass. His musical background is crammed with accomplishments and exciting experiences including all kinds of famous people. Yet these memories are tarnished by the bitter tastes of performing without a contract, the disappointments on the Godfrey show and above all, the twenty-five dollars he received for his entire recording tenure with the Majors and Derby Records. Imagine singing lead for a group, recording eight sides, writing several tunes and being paid a twenty-five dollar insult. The Majors, of course, are not a landmark 1950's group but they are just one of thousands whose talents and ambitions were exploited for the benefit of recording companies. I've been really lucky to witness Jimmy's warm reaction to hearing "Laughing On The Outside," to take in his performances with the Harptones, see him sing his heart out on "I'm Gonna Need You Someday" or hear him just jive around and thrush his way through "I'll Be Home". I hope Jimmy Beckum never gets ripped again!

Laughing On The Outside / Come On To My Room - Majors Derby # 52

You Ran Away With My Heart / At Last - Majors Derby # 53

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ROCK & ROLL REVIVAL

By STEVE FLAM / Photos By STEVE BLITENTHAL

At the present time the Rock n' Roll Revival is in full swing in New York. There are many people responsible for it, but Bim Bam Boom feels that the organization which really deserves most of the credit is Rock Magazine. So we went straight to the source to bring you their story.

As I walked into the offices of Rock Magazine, located at 166 Lexington Avenue in New York City, the usual buzzing is in progress. To the left and up the stairs sits Larry Marshak in his office, one hand holding the phone, the other jotting away on a pad. I managed to get his attention with a wave and got a nod in return as he continued whatever he was doing. I made a quick right turn and duck into an oversized cubbyhole, and there sits Robert Czartoryski, known to everybody as Big Bob. He notices my presence with a quick "Dig This". I peep over his shoulder to see he's typing the name of Shirley Goodman on a contract. I look at him a little dumbfounded at first, saying to myself, "Who the hell is Shirley Goodman?" Then it comes to me, "Shirley & Lee". I look at him in disbelief and ask him how many more rabbits he has in his hat. He chuckles and says "You ain't seen nothing yet." I finally get him to sit still so I can interview him on how, what, when & where. Bob tells it like this: He went to Rock's first oldie show with his friends as a spectator determined to create mayhem when they couldn't produce the original acts advertised. Instead he left both surprised and greatly satisfied at the results. He was so anxious for the next show that the next week he called Rock Magazine wanting to know when the next show would be. Their reply was "We don't know, we can't find any more acts." He told Rock that he would find the acts and they replied "Go ahead kid."

At the time he knew Bobby Bland of "Let The Little Girl Dance" fame and asked him if he knew any groups. With a couple of leads from Billy, Bob started his search and came up with the Jesters and the Paragons. Things then started to fall in place. He hung around Rock Magazine as a groupie (would you believe a 285 lb., 6'6" groupie). One day, Larry Marshak, editor of Rock, asked Bob if he wanted a job with the magazine tracking down the groups and to plan future ROCK REVIVAL SHOWS. That's what he has been doing ever since.

Some of the stories on how Bob finds these groups are amazing, like the time he got a wrong number and found out the guy on the other end was a member of a group that he had given up on finding. Another time, he found one of the top names in R/R laying drunk in the street and had to sober him up and babysit with him until show time. Most of the acts were reluctant to appear but were very elated at the reception they received from the audience and thanked Bob for convincing them to appear. It took over a year to get the Diablos and six months to convince Johnny Maestro to do a show with the Crests. Bob considers getting the original Five Keys for the third show his greatest accomplishment. With some groups it's a welcome reunion after many years with others Bob keeps his fingers crossed hoping that they would show up. To this date, not one group has let him down. Bob lists the Nutmegs, Clovers, Five Keys and the Students as his favorites. The fifth show which was billed as "The Best of the Rock Revival Shows" was his favorite and the sixth, "The Collectors Show," as the hardest to put together.

At this point we're interrupted by a phone call - It's Leonard Lee (Shirley's other half), calling long distance. Getting back to our interview, I asked what groups he was trying to get or planning to use in the future. Bob pulls out a little box of cards with names and phone numbers. It seems to be the who's who of R n' R, not counting over 100 groups that have already appeared at the Rock shows. Bob was telling me about his idea for an all accapella show when the Mr. & Mrs. Joe Grier (lead singer of the Charts, issue #3 of Bim Bam Boom), walked into the office to discuss his appearance at the next show and with this, I concluded the interview. All I can say to Big Bob is keep up the good work.

PART II

About a week later I visited the offices of Rock again, after six o'clock when things are a little calmer. I spoke with Larry Marshak, the editor, and got his part of the story.

Larry grew up in New York, listening and loving the sounds played by Alan Freed. He enjoyed following the hit charts and was a regular visitor to Times Sq. Records in the late 1950's. When the 60's rolled around, he followed what was then contemporary music but never lost his love for the old sound. About three years ago he went to Madison Square Garden to see Richard Nader's first 1950's Rock & Roll Revival Show. Having enjoyed the show so much, he said to himself, "Someday I'm going to run an Oldies Show."

That day wasn't too far away. Shortly thereafter, Larry received a call from Fred Bailin, then with Decca Records. Fred had lined up a number of old acts and asked if ROCK wanted to do a show jointly with him. (At that time ROCK was producing Concerts, such as the Lovin' Spoonful, Beach Boys and Righteous Brothers). Rock had the necessary experience and advertising skill needed. They agreed that all the production aspects were to be handled by Fred and the promotion by Larry.

That first show was something altogether different from the Richard Nader show in that it featured all groups and concentrated on the New York sound. The show was successful at the box office and the audience loved it. They loved it so much that Larry felt that New York was ready for a second Oldies revival. Rock split with Bailin thereafter and decided to run shows on their own. Larry contacted Alan Moldowsky, a good friend and fellow oldies fan who was also producing concerts. Alan agreed to help track down the groups and help produce the second and third shows.

Larry recalls that about 60% of the groups were very skeptical of ROCK due to the fact that they were taken advantage of in the 1950's. Some didn't think they would be paid, some just wanted to see the crowds that remembered them.

Larry attributes a great deal of the R n' R revival success to the "Gus Gossert Oldies Show" on WPIX-FM in New York. Gus' show is now the number one rated show in the country in its time slot.

The excitement generated by the return of Tony Williams and the Platters is rated by Larry as the high point of all the shows. The audience response was over whelming. He was also elated at getting his favorite group, Earl Lewis and the Channels to appear on one of his shows.

What are their future plans? They will continue to run Oldies Shows as long as people will come. Larry is currently working on a TV Special to be broadcasted nationally, on "The History of Rock and Roll". Dick Clark is also making a movie on the same subject which he is helping with. The picture is due out in 1973.



The Crests



The Turbans



The Schoolboys



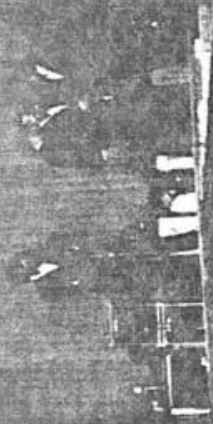
The Tokens



The Students



The Diablos



The Moonglows



THE CHANNELS

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Sneakin' Back

by GREN DYSA

Although most of the R&B record buyers were perfectly satisfied with 78's, the combined pressure from radio stations and juke box operators in the early 'fifties forced the independent R&B companies to make the change to 45 rpm. Many radio stations got to the point where they refused to accept deejay copies on 78, and others went so far as to smash their entire 78 libraries on-the-air, a publicity grabbing device used very effectively in the hysterical middle 'fifties when many a "rock and roll" record was broken on-the-air to indicate that the station would henceforth play only "good, clean" music.

And, despite the large numbers of 78rpm juke boxes in existence, the juke box operators had fallen in love with the 45 and its convenient size and unbreakable composition. So they converted to 45rpm boxes as fast as they could, and the assembly lines were turning out nothing but 45rpm boxes to accomodate them. Those R&B artists who recorded for major labels already into both speeds had a sales advantage since their records were hitting ALL radio stations and ALL juke boxes. (For example: Decca-The Blenders, Ray-O-Vacs, Delta Rhythm Boys, Columbia-Five Scamps, Coral-Beavers, Mercury-Bachelors.)

The R&B indies were not complete strangers to the microgroove speeds (Atlantic had a 10" 33 1/3 LP in 1949, Exclusive, a three record 45rpm album in 1949) and most of the bigger R&B labels had gone 45 by 1952. Some examples: Savoy, Regent, Modern (2/50), Jubilee (4/50), Swingtime, Chess, King, Federal, Atlantic (1/51), and Specialty (2/51). Atlantic's cautious approach to this big change makes a good illustration.

In January, 1951, Atlantic decided to test the market and press two of it's current top sellers on the new speed. The two selected for this trial were #914-"Anytime, Anyplace, Anywhere" by Laurie Tate and Joe Morris, and #919-"Teardrops from My Eyes" by Ruth Brown. The Joe Morris disc had originally been released in July 1950, and the Ruth Brown disc in September 1950. Both were still selling very well.

After a trial period of two months, Atlantic decided to take the plunge and issue all new records on both speeds. First to get this treatment were #'s 932, 933, 934 and 935. In addition, and most important to collectors, all older numbers from the catalog that were good, steady sellers were to be made available on 45. This included almost everything Atlantic had released since its start in 1948. My 1955 Atlantic catalog indicates 90% of its production was re-pressed on 45rpm. Quantities were probably very small on many of the numbers, but they were made - so start hunting!

Just Dreamin'

By: Ronald Beck

It was one of those grey, dreary days, The steady rain falling since early morning cancelled out any hope of escaping my tiny apartment in Brooklyn's Flatbush section. Such days always disturb me. Not only because one must get wet if one chooses to leave the protection of one's abode, but because I am often put into a melancholy mood, remembering things perhaps better left forgotten.

Her name was Bonnie. She was more than just pretty, more than just a girl. She was my first love. I fell in love with Bonnie about the same time I fell in love with "A Thousand Miles Away," by the Heartbeats. Moving about the apartment and listening to the haunting, emotion-filled rendition of this old favorite, I could almost see Bonnie, almost smell again the perfume she wore, almost again feel her softness as we danced to this beautiful tune.

A click of the phonograph and the sound of a falling record brought on "Earth Angel" by the Penguins. I turned up the volume a bit before pouring another Scotch on the rocks. Carol really loved this record I recalled, perhaps because I'd often referred to her as MY Earth Angel. God, the things we said in those days! I can still remember the day we broke up. It had lasted exactly thirteen weeks, the same time "Earth Angel" did as the number one record on the charts. Man, if only it had lasted one more week...

Another "click" and "Feel So Good" by Shirley and Lee. I poured a double. Visions of long brown hair and shapely legs danced across my consciousness as Anita came into mental view. Man, that Anita was the kind men bluch just thinking about.

Outside the rain changed to a drizzle that fell in mysterious patterns formed by the wind, splashed upon the window and formed tiny, trickling streams. "Be Sure My Love" by the Doves, now spinning on the turntable, reminded me of the warning Jean had given me. I'd just asked her to go steady, and being the kind of girl she was she wanted me to be sure. Then she licked her luscious lips the way she had a habit of doing whenever she'd made a meaningful statement and I was positive, negative, vertical, horizontal, and perpendicular all at once.

A number of other oldies fell upon the turntable and played themselves out, each one making its contribution to my dreamy mood, each one striking a responsive chord in my memory. My fifth Scotch nestled warmly in my tummy, a somewhat dumb, but satisfied smile rested on my face. I gathered another stack of 45's, tucked the bottle under my arm and wondered what the weather was going to be like tomorrow.



BY STAN R. KRAUSE

YOU SAID YOU LOVED ME / GLORIA - The Channels featuring Earl Lewis - CHANNEL #1000 - A definite for any Channels fan. A great disc for those looking for that bass, tenor and lead combination. Both sides done well. In my opinion, date on label is definitely mis-printed, should read 1971. Let's support a good record - **BUY IT!**
THE CHRISTMAS SONG / SANTA CLAUS IS COMING TO TOWN - Skip Jackson & the Shantones - DOT-MAR #YB-575/576. Re-released and a great offering for the holiday season. Excellent arrangements with good harmony and a strong well done lead. Flip: Novelty sound of the late 50's with lots of harmony and a wailing bass. Either side could hit.
LOVE POTION #9 / D.W. WASHBURN - THE COASTERS - KING -45-6385 - Good straight ahead attempt at today's market, I expected a lot more harmony parts, well maybe next time. Odd harmony on the flip, "D.W. Washburn", but very well done, definitely has more appeal than the "A" side.
I PRAY FOR LOVE - THE MOONGLAWS - RELIC #1024 - A very simple, nicely done tune, very little instrumental accompaniment. Should be received well by persons wanting that Moonglows flavor. Song was an unreleased cut from Times Sq. label when Slim released "Baby Please".
DADDY COOL - REPRISÉ #LP-RS-6471 - An overall great straight ahead no goof, Rock n Roll album by this contemporary group from Australia or England. "Daddy Cool", Self contained play as well as perform simple harmony. It is a must to hear "Guided Missiles", "Flip" and "Bam Bam" a typical New York Holiday to Everlast influence and of course the title song "Daddy Cool" the Ray's classic. Sounds like an honest attempt to perform simple music, a very enjoyable album.
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* I have not heard the new Lauro Nyro album yet put my good friend Sal Passantino informs me that Patti & the Bluebellies do the background work. The whole album is oldies and Lauro and the girls put out a fantastic effort. The version of the "Wind" is a little different, but very well done.

Album Alley

BY PAUL M. BENNETT

Welcome to what I hope will become a permanent and, of course, an interesting and informative article for "Bim Bam Boom"! The purpose of this article is to refresh the readers memories (or acquaint the new-comer to R&B) regarding albums of Rhythm and Blues and Rock n' Roll artists and/or groups from the 1950's and early 1960's. The opinions expressed herein are solely those of the author and I invite all readers to comment and respond freely, frequently and vigorously. In this manner a potpourri of information will develop and thus enlighten all of the readers of "Bim Bam Boom".

I have selected two albums originally released on Atlantic Records to initiate this series. They are the greatest Rock and Roll #8001 and Rock & Roll Forever, Volume 1, 8010. Actually the album numbers do not correspond with the release dates of the individual records on 45rpm. The cuts on 8010, Rock & Roll Forever, Volume 1, were released before those on album number 8001. As a matter of fact, the 8010 album is more traditionally geared to R&B as opposed to 8001 which shows the initial development of R&B. Nevertheless, both albums portray explicitly the talent group of Atlantic Records at its best.

Atlantic, more than any other recording company, has led the way for R&B and R&R artists and/or groups. It had the foresight and courage to develop and expand this form of music when it was apparent that the major recording companies dominated and controlled the industry. It is unlikely that R&B would have achieved success as soon as it did were it not for Atlantic's ability to recognize, develop and record talent such as Ruth Brown, The Clovers, Ray "The Genius" Charles, the incomparable Clyde McPhatter & The Drifters, et al. and to distribute its product nationally. My everlasting thanks to Atlantic Records.

THE GREATEST ROCK & ROLL 8001 ATLANTIC

A. Ray Charles

"Mary Ann" No. 1085 flip side 10th record for Atlantic

"Hallelujah I Love Her So" No. 1096 11th record for Atlantic

"Mary Ann" is a fast tempo number in which Charles compliments rather than dominates the song. The piano and drums maintain a good, consistent rhythm. The sax's short chromatic progressions provide contrast. The break fascinates me as it twice appears, changing tempo, and swings from R&B to R&R. The fade in this piece is superb. "Mary Ann" was not intended to be the more successful side of 1085.

"Hallelujah---" shows Charles dominating the song as he portrays great inflection and provides a 'break' in his voice. He is backed with a strong orchestration which is certainly not in the R&B vein. The break by the sax is adequate for this uptempo song.

- LaVern Baker
 "I Can't Love You Enough" No. 1104 8th record for Atlantic
 "Jim Dandy" No. 1116 9th record for Atlantic
 "I Can't Love You Enough" is an uptempo song with a group providing a complimentary backup. The piano employs largely noticeable lead patterns while the drums and sax show stronger accompaniment, a little bit of Spanish flavor.
 "Jim Dandy" is Miss Baker's all-time hit. Great uptempo beat although lyrics are a bit monotonous. She provides a full-voiced lead with a secondary male bass while the piano tinkles in the high octaves, so typical of R&B. The sax break is nothing but the fade is sharp and professional.
- Clovers
 "From The Bottom Of My Heart" No. 1107 19th record for Atlantic
 This effort by the Clovers is not their greatest as it tends heavily towards R&B. The opening is smooth and the horn maintains subtle harmony as it beats uptempo. I like the bass and the way the tenor seconds provide "gospel-like" recall. The sax is soft and complimentary on the break but has typical repetitive phrasing.
- Clyde McPhatter
 "Treasure Of Love" No. 1092 9th record for Atlantic
 "Thirty Days" No. 1106 10th record for Atlantic
 "Treasure Of Love" was one of Clyde's most successful. He dominates the record as the group is barely noticeable. The staccato approach makes this song move and draws attention to the lead. Definitely not R&B but mostly Pop style. Can't knock success. "Thirty Days" is a moderate uptempo number with good orchestration but again more Pop than R&B. The drum maintains a good rhythm but the backing and the group is too Pop-oriented for me. Certainly no "Money Honey".
- Drifters
 "Steamboat" No. 1078 1st record without Clyde McPhatter
 The unique whispering opening and accompaniment in this song is fantastic. It also has the plaintive wail of Earl "Big Boy" Bledsoe like Ray Charles. Could he have shown up? The tempo is moderate with the piano and drums providing back beat. The song has that gentle, "beat way for the Drifters to start."
- Ruth Brown
 "I Want To Do More" No. 1082 24th record for Atlantic
 "Smooth Operator" No. 1113 27th record for Atlantic
 "Smooth Operator" is a quick uptempo piece at which Miss Brown excels. It has no back beat but a strong 4/4 feel and the sax break is strong and even with a crescendo. I like the light piano intro. Not a very melodic song but good R&B.
 "I Want To Do More" is a direct contrast. Still uptempo but with a strong backbeat. The electric guitar provides a bit of change in accompaniment and provides a nice contrast for the softer, more subtle R&B style sax break. I love Miss Brown's inflections. It is her tonal quality that makes her unique.
- Joe Turner
 "The Chicken And The Hawk" No. 1080 12th record for Atlantic
 "Corrine Corrina" No. 1088 13th record for Atlantic
 "The Chicken And The Hawk" is not one of Turner's best efforts. He is barely intelligible and this bothers me. I don't know the lyrics of a song if it has one. Turner has a great nasal style but this is ridiculous. The balance of the piece is good but the ending appears to be cut off. Boom! Boom!
 "Corrine Corrina" is Turner in full spectrum. Great tempo with a heavy drum beat and piano carry-through. I like the light wailing character of the song which puts it into a blues type of category. The break portrays a strong sax and a group sound. Turner is his best.
- Chuck Willis
 "It's Too Late" No. 1098 1st record for Atlantic
 This is a soft, moody sort of number. Willis has a smooth voice that blends beautifully with the female echo group. The tinkling piano provides R&B contrast and has marvelous phrasing. The break is as if Willis was still singing. A professional number.
- Ivory Joe Hunter
 "Since I Met You Baby" No. 1111 5th record for Atlantic
 Absolutely his best record for Atlantic or anyone else. Nice slow tempo with a moody, bluesy approach. The sound is as ethereal as one will ever hear. Seldom duplicated phrasing. The organ provides contrast. The break includes humming voices and piano. The end with the fade is even and smooth. This is a truly outstanding record and shows Atlantic as an innovator.

ROCK & ROLL FOREVER, VOL. 1 8010 ATLANTIC

- A. Joe Turner
 "Shake, Rattle and Roll" No. 1026 8th record for Atlantic
 "Flip, Flop and Fly" No. 1053 10th record for Atlantic
 "Hide and Seek" No. 1069 11th record for Atlantic
 "Shake, Rattle and Roll" portrays Turner at his very best. This uptempo song sets a fast and strong pace. Turner's slurring and nasal quality that makes him unique is vivid throughout the record. The gospel-style recall is prevalent and one can detect the reverberating group background. The fade has Turner "wailing out".
 "Flip, Flop and Fly" is also uptempo but Turner is far more reserved providing little of his famous shout. He maintains a very even pace and the only real excitement comes at the fade with his "Oh My!". The backbeat is interesting inasmuch as the drums keep a 2/4 pace while the piano keeps a 4/4 pace. Sort of a blend of R&B and R&R.
 "Hide and Seek" is an uptempo number wherein Turner dominates the piece. He is totally understandable for a change - thus indicating the trend to R&R. The recall is accomplished via the sax and/or orchestra and not a group. Note the mention of Lloyd Price' "Loud Miss Clawdy". The drum keeps a good backbeat so necessary for R&B.
- B. LaVern Baker
 "Tweedlee Dee" No. 1047 3rd record for Atlantic
 "Bop Ting-a-Ling" No. 1057 4th record for Atlantic
 "Tweedlee Dee" was Miss Baker's most successful record and ranked high on Billboard's charts in '55. The song is a moderate, intertempo piece in which Miss Baker is reserved. By holding back she achieves a smoothness and softness and this is what caused the record to succeed in the general market. More like R&R. Note the great intro and fade. The backup is essentially by the piano and a group.
 "Bop Ting-a-Ling" is more of the REAL LaVern Baker. In this song she is forceful and throaty. Her backup is a group with a good style, particularly the bass. The drum beat and tinkling piano is real R&B. The song changes to R&R for "Great Day (In the Morning)" and then reverts to R&B style. This is the kind of L.B. that I like.
- C. Clovers
 "One Mint Julep" No. 963 3rd record for Atlantic
 "Good Lovin'" No. 1000 flip side 7th record for Atlantic
 "One Mint Julep" is pure R&B and is one of the most outstanding R&B records of all time. The Clovers, long overdue for recognition, deserve it for this record alone. This bluesy number has great backup by the drums and piano with a faint sax. The superb lead vocals are sung in a moderate blues style with great group harmony. The piano provides beautiful chord progressions in broken patterns. This is a "wall of sound".
 "Good Lovin'" is also great group R&B in a smooth style with an uptempo number. The guitar provides a nice background. Note the drum beat on a 5 and 9 basis. This is exciting Rhythm! The ending is also first class with the piano chords and trills and horns. Just behind "One Mint Julep" for real R&B.

- D. Clyde McPhatter
 "Money Honey" No. 1006 1st record for Atlantic
 "Money Love" No. 1029 3rd record for Atlantic
 "Money Honey" What a way to start!! This is the first cut by McPhatter and the Drifters for Atlantic and it flew up the charts. McPhatter's sharp inflections, great range and 'cry' technique are inimitable. The Drifters provide great support, especially the bass before "Money Honey". The intro is unique and gives the record a fantastic lead-in. The break is typical R&B with a wild McPhatter scream. If I seem impressed it's because I am!
 "Money Love" is a fast piece with a decidedly Spanish flavor. McPhatter dominates the song but the Drifter's complimentary harmony and vocal recall is important. The drums provide interesting support unlike conventional R&B. The fade has a strong McPhatter vocal with a drum roll. A very good effort.
- E. Ray Charles
 "It Should've Been Me" No. 1021 5th record for Atlantic
 "I've Got A Woman" No. 1050 7th record for Atlantic
 "It Should've Been Me" is the Genius at his fascinating best as he ventures 'comical'. Typical uptempo Atlantic Charles with great piano and drum support. Note there is no sax break. Charles sounds like two different performers as he switches from a nasal sound to one that is openly refreshing. The 'talk-blues' style is R&B all the way.
 "I've Got A Woman" is a fast paced song in which Charles dominates all of the support. The simple lyrics allows the listener to catch Charles' range and inflections for which he is famous. The sax recall with a consistent piano and drum beat is sufficient orchestration.
- F. Ruth Brown
 "5-10-15 Hours" No. 962 11th record for Atlantic
 "Mama, He Treats Your Daughter Mean" No. 986 14th record for Atlantic
 "5-10-15 Hours" is a moderately uptempo number. Miss Brown shows a plaintive, blues-oriented appeal with her standard inflections. The piano is dominant as it provides accent as well as recall. I like the sax wail after "5-10-15 Hours" with the smoothness next. The break is fabulous. Great sax trills and broken chord progressions. The vocal appeal by Miss Brown at the end is also great.
 "Mama, He Treats Your Daughter Mean" is the kind of music at which Miss Brown excels. She shows great feeling and gives the lyrics perfect inflection. This is her best characteristic. The sax maintains the backbeat while the piano and drums accompany. Note that there is no break. I feel that this is Miss Brown's best recorded piece.
- G. T-Bone Walker
 "T-Bone Shuffle" No. 1065
 This is a combination vocal and orchestral piece by T-Bone. The tempo is quick with simple orchestration. The piano provides the backbeat. The vocal is smooth with a leaning to the Chicago Blues style. The sax and drum are heavy support for T-Bone's vocal. The full guitar with brass support on the break shows T-Bone at his finest. Atlantic started as a Jazz company and this type of number shows their feeling for the contemporary sound.

ODD RECORDS

BY SAL MONDRONE

Many people have asked me to compile a list of odd records to look for. When going on record trips, look for some of these good sounds. We collectors, hardcore and mild, tend to forget that some of the odd records are real good sounds. You may be familiar with some, but I feel that most of us have passed these records up at one time or another.

Lets Try It Again	Larry Birdsong & group	Decca #30186	Share My Love	Shelly Dupont & Calendars	Tribune #1001
In The Middle Of A Love	Herb & the Cronies	Personality #700	Dohie	Vows	Tamara #760
Tomorrow Night	Popular Five	Rae-Cox #1001	Tell Me	Wonders	Tampa #157
Give Me Love	Cyclones	Festival #25003	Only A Dream	Gene Moore & Chimes	Combo #63
Surrender	Four Sportsmen	Sunnybrook #1	Baby It's You	Four Jewels	Tec #3007
Where Are You	Magnetics	Allrite #620	Four O'Clock In The Morning	S. Mitchell & Tornados	Chess #1649
My Gift From Heaven	Climatics	Re-No #1000	Everyone Knew But Me	Empires	Colpix #680
You Done Me Wrong	Tootie & Boquets	Parkway #887	Mine All Mine	Bobbie Smith & Dreamgirls	Big-Top #3100
Pretend Your Still Mine	Sheppards	Okeh #7173	One Guy	Mary Wright	Kim #101
Please Mr. Dee Jay	Gladys Caine	Togo #602	So In Love	Latons	Port #70030
Lovers Quarrel	Ivoeers	Buzz #101	As Long As I Have You	Trojans	RPM #446
Im Sorry	C.L. & Pictures	Dunes #2023	Pleading To You	Five Owls	Vulcan #1023

OLD SOUNDS REVISITED

Your Love - Tramps. Arvee #570 - A good early 60's jump tune out of California. I real good beat and has perfect group harmony. A welcome addition to any collection.

That's The Way It Goes - The Harptones - Rama #203 - One of the best efforts put down on wax by this group. The record features full group harmony with Willie doing a few break-ins. Harptones are backed by the Royale Cita Chorus and they add a little extra to the disc.

I Hear Bells (Wedding Bells) - The Del-Vikings - ABC Paramount #10248 - Excellent uptempo tune reminding me of "Whispering Bells". The group on this record is not the original Del-Vikings but the guys put that old feeling into the record. If you like the Del-Vikings then don't miss this one.

Whadaya Want? - The Charms - Deluxe #6080 - A very good cover version of the Robins hit. This song is the flip of "Ko Ko Mo". I prefer this version of "Whadaya Want?" to the Robins version. It's uptempo and gets your toes tappin'.

I'm So Young - The Trend-els - Tilt #779 - A very good white harmony version of the Students hit. If your looking for a good battle of the groups then here is a record for you. Sound is early 60's and the boys try hard on this one. Good hand holding ditty.

Come Go With Me - The Federals - Deluxe #6112 - Another excellent cover version by the Deluxe label. The guys belt out the Del-Vikings hit with feeling and it has good sax work at the bridge. Another excellent battle of the groups. When we played it on the Time Capsule Show the audience went wild.

Melinda - Frankie Lyman & unknown group - Roulette #4093 - This record was recorded when Frankie was trying to make a come back and features a little of his old teenager's style. It's a good tune put lacks that little extra something. Still it's a welcome addition to your collection if your a Teenager's fan.

Aladdin's Lamp - The Flairs - ABC Paramount #9740 - If your looking for the Flairs on RPM/Modern then this record is not for you. This record written and produced by Buck Ram is an attempt to copy the Flatters sound and the boys do an excellent job. A most record for any Flatter's fan. The Flip "Steppin Out" is written by Cornel Gunter and features a bass lead. Nice uptempo ditty.

Heaven Only Knows - Cleopatra - Sheryl #335 - Excellent version of this classic tune. Cleopatra is backed by a good group and they may be the reformed Larks. Good 1960's up-dating with a little of the newer harmony. A real hand holder.

When I Fall In Love - The Imperial Wonders - Black Prince #317 - This bass lead romancer was recorded in 1970 and comes out of Nashville, Tenn. It's an honest attempt to bring back that old flavor into today's market. Try and pick this one up.

TRADING POST

The Trading Post Column lists WANT - SELL - TRADE ads. The charge is 10c a word, name and address free. If you wish to contact the people taking the ads, write directly to them. Do not send any money to Bim Bam Boom. All dealings will be with the people placing the ads.

DEADLINE FOR ADS - FEB. 20, 1972

ATTENTION: Al Browne, Bandleader who has worked with the famous groups, such as the Crests, Shirelles plus many more is now seeking new groups to do oldies sounds. Will train free of charge. Call for appointment. Al Browne LO-4-3250.

FOR SALE: Photo copies, TIMES SQ. MUSIC TOP 100 lists: Aug 61, Nov 61, Apr 62, June 62, Nov 62, Jan 63, July 63, Dec 63, Dec 64, Mar 65, May 65, Jan 66, Mar 66, \$1.00 each, 3 for \$2, 8 for \$5, All 13 for \$9. Will trade for lists before Aug 61. 400 - 7" sleeves (new - used, light - heavy) all serviceable. Bid: Wayne Kelly, 22 Dutchess Ave, Staten Island, NY 10304.

WANTED: 78RPM records from 1951-1960. Photos, Posters and books about groups from the fifties. Write To: Steve Petryszyn, Drackett Towers Room 513, 161 Curl Drive, Columbus, Ohio 43210.

WANTED: Photos of black vocal groups from the fifties. Top dollar paid. Write to: Tom Hight, 240 Burmont Rd. Drexel Hill, Pa. 19026.

FOR SALE: Pop, R/B, R/R groups and single artists for sale. Cleftones, Anka, Presley, Beatles, Mathis, Flamingos, Sinatra etc. JAY GEE Records, Box 176 Staten Island, New York.

FOR SALE: Group sounds of the fifties - custom cassettes or reel to reel, 22 songs on a one hour tape. \$6.00 Postage Paid. Orioles, Swallows, Clovers, 5 Keys - more. Send For Free Catalog. Bill Barnes, 1681 Summit Ave. Willow Grove, Pa. 19090.

WANTED: Original photos of black vocal groups. Original issues of Apollo groups Larks, Gentlemen, Striders. Imperial - Toppers, Gem - 5 Embers. Phil Groia, 4 Settlers Way, Setauket, NY 11733.

WANTED: Any photos of black groups -1945/59. Will pay the highest prices or trade for records. A. Berlowitz, 801-13 Tilden St. Bronx, NY 10467.

FOR SALE: The Elvis Presley Story, HB pocketbook. 160 pages - copyright 1958. Many rare photos and color photo on back. BEST OFFER TAKES IT. "Bubber Johnson" LP on King \$5.00 (MINT). Bim Bam Boom, Box 301, Bronx NY 10469.

WANTED: Saki-Waki-Laki by Viscounts on Vega. Oscar McLollie Album on Crown. You Are My Sweetheart - Bobbettes - Atlantic. We Made A Vow - Corvells - Lido. Your Promise to be Mine - Hurricanes - King. Yours - Hurricanes - King. Could It Be - Chords/Sh-Booms - Cat. 45's and 78's group sounds from the 1950's. Send us your lists. Bim Bam Boom, Box 301, Bronx, NY 10469.

WANTED: Yellow Atlantics, mostly pre-1,000. Send for my want list. Pete Grendysa, 1000 S. 108th. Street, Milwaukee, Wisc. 53214.

FOR SALE: "Life is but a Dream" the Earls - Rome. "Juke Box Sat. Night" Nino & the Ebttides - Madison. Baby Blue the Echoes, Segway. I have about 20 copies of each - all mint. \$5.00/\$2.00/\$2.00 each. Dave Ardit, 433 Homecomer Drive, Grove City, Ohio. 43123.

WANTED: "Fenko String Band" - "Alabama Jubilee" on Media 1010, Walter Schumann Ballad of Davie Crockett -RCA #6041, Karen Chandler & Jimmy Wakely "Tonight You Belong to Me" - Decca #30040. Jimmy Newman "A Fallen Star" - Dot #1289. Wingy Manone "Party Doll" - Decca #30211. Stan Freberg "Green Christmas" - Capitol #4097. Don Covay "Pony Time" Arnold #1002. Sadie Shaw "There's Always Something to Remind Me" Reprise #0320. Bill Doggett "Honky Tonk" Pt-2 King #5444 (2nd release). Ricky Zahnd "Nuttin" For Christmas" Columbia #40576. RECORDS MUST BE IN NEAR MINT CONDITION. ORIGINALS ONLY. Write stating condition & price to: Joel Whitburn, P.O. Box 82, Menomonee Falls, Wisc. 53051.

FOR AUCTION! Buddy Holly & the Three Tunes, "That'll Be The Day" Decca #9-30434 (Black label). Very RARE: BEST OFFER. Write: Mike Mickendrow, 11 Hester Street Little Ferry, New Jersey 07643.

FOR SALE: 8 Track cassette tapes. 64 minutes only \$5.00. Write for FREE List of tapes available by these vocal groups: The Ravens, Dominoes, Flamingos, Diablos, Moonglows, Spiders, Five Keys, Orioles, Swallows, Harptones, Spaniels, Robins, Drifters, El Dorados, Calvaes, Moroccos plus many more. Write To: Ralph Shurley, 6338 South Rockwell, Chicago, Ill. 60629

THE AUCTION BLOCK

If you are interested in selling records through "Bin Bam Boom", the following procedures will be followed. The charge for this service is 20¢ a record. Name and address will be included at no extra charge. You must list the following information when listing records: Label, Record Number, Artist, Title and the condition along with other information listed in the abbreviations. We feel that it is not wise for a magazine to get involved selling records and acting as a clearing house. We will charge a flat rate for each record listed and not a percentage of the record's selling price. If you sell the record for \$1.00 or \$5.00 the price to us will be the same. Example: if you list 10 records for auction the price to you will be \$2.00. We feel that this is the only fair way to list records. The buyer will deal directly with the seller. Do not send money to "BIN BAM BOOM". If you agree to purchase a record from one of our advertisers, send the money directly to the person selling the record to you. If you feel that you have not been treated fairly by one of our advertisers, contact us. We will investigate and if the charges are true we will drop him from our list of advertisers. May we repeat, we are attempting to bring harmony among collectors. Please list your records fairly and remember: DO UNTO OTHERS AS YOU WILL HAVE THEM DO UNTO YOU.

GRADING OF RECORDS

- M Surface noise equal to an unplayed record. No visible or audible scratch on surface. Original finish intact.
- M+ Surface noise very low, smooth and uniform. No marks on surface. Noise not seriously distracting.
- VG Record has surface noise, light foreign noises but slight distortion. Noise not seriously distracting.
- G A moderate amount of surface noise, background may be somewhat irregular and cracking. Some foreign noises and a little distortion. Foreign noises less prominent than the music.
- F Foreign noises about as prominent as the music. Listening is distracted by the noise.
- F+ Foreign noises are louder than recorded music.

ABBREVIATIONS

(RE) Reissue, (C) Cut Out (small hole in label), (DJ) Promotional Copy, (W) Warp, (S) Scratches, (B) Bootleg, (2) Second Pressing, (Min) Minimum Bid, (W) Writing on label.

M. English, 183 West 8th Street, Brooklyn, New York, 11223		
Chapel Belle	Mistakes	Le-Fi (min 5) M
Rainbow of Love	Supper	Heritage (min 5) M
You're Heavenly	Saisons (re)	Dootie (min 5) M
You're An Angel	Continental	Rama (min 5) M
Come Back My Love	Kyrene (red label)	Kama (min 5) M
May I Kiss The Bride	Dreamlovers (blue label)	V-Tune (min 5) M
Home Is Where The Heart Is	Dreamlovers (blue label)	V-Tune (min 5) M
Dear One	Ravens (board)	Checker (min 5) M
The Stars	Opacello (new label)	Checker (min 5) M
Starlight	Prelude Five	Pik (min 5) M
If You Love Me	BlueNotes	Pert (min 5) M
Patricia	Youngtones (blue plastic)	Times Sq. (min 5) M
Come Back My Love	Heartbreakers	Fordham (min 5) M
I Feel Good	Hearts	J&S (min 5) M
You Keren't Home	Hearts	J&S (min 5) M
I'm Falling In Love	Jesters	Winley (min 5) M
Su Fine	Aquatoes	Fargo (min 5) M
It's Written In The Stars	L. Bond & Emeralds	Savvy (min 5) M
Billy Ward & Dominos 13 24 Songs with cover		King #52 (min 5) M
JAY GEE RECORDS, BOX 176, STATES ISLAND N.Y. 10312 J&S Mint - Min. Bid \$1.00		
The Stars	Opacello	Checker
Hey Jean, Hey Dean	Dean & Jean	Rust
Still of the Night	Dion & Belmonte	Laurie
Try Me	J.M. & Crests	Parkway
Giddy Up Ding Dong	Continental	Rama
Sweet Sixteen	Colts	Plaza
Let It Please Be You	Desires	Hull
Come Back Maybelle	Mercy Dns	Flair
This Is My Story	Jewels	Dyna-mite
Last Kiss	Cavaliere	Tamara
I Do	Vel-Jones	Goldwax
Nemours Of El-Monte	Perkins	Original Sound
Roses Are Red	Rob-Boys	Accent
Don't Believe Him	Richard Lanham (D.J.)	Jesse
I Want You	Cardinals	Cha-Cha
Goodbye	Spiders	Imperial
Come Island Baby	Excellents	Blatt
Bristol Stomp	Dovells	Parkway
Memories Are Made Of This	Drifters	Atlantic
Down The Aisle	Glovers	Federal
Walking Along	Diamonds	Mercury
Wished I Was Home	Nim & Ebbiden (D.J.)	Peacock
Breaking Up Is Hard To Do	Channels	Rare Bird
Solitaire	Embers	Empress
Love Walked In	Flamingo	Ind
Min Amos	Flamingo	Ind
From The Vine Came The Grapes	Caylotts	Mercury
Hi Diddle Diddle	Gems & Sunice	Aladdin
Goodnight My Love	Happenings	FT Poppo
In Case I Forget	Shep & the Limelites	Hull
Cry Like I Cried	Harpstones (DJ)	Geo
Jenny Lee	Students	Tordham
Be Mine	Etta James	Modern
Wind	Jesters	Winley
Yesterday	Willard McDaniel	Crown
Rock Candy	Rig Jay McNeely (silver top)	Federal
10 Commandments	Monglowa	Chess
I Fear	Premiers	Fury
Board Walkin	Rainbow All Stars	Rainbow
Little Hotrod Suzie	Randy & Rainbows	Rust
Come A Little Bit Closer	Ravens	Mercury
Won't You Dance With Me	Revolver	Byland
Rock It	Rockin Brothers	P & M
Unchained Melody	Vito & Valentin	Herald
I Hear Trumpets Sing	Tokens	BT Poppo
I Believe	Earls (blue label)	Old Town
Bill Haley & Comets	Five Sharp (new version)	Exxon
Stormy Weather	Willard McDaniel	Jubilee
Story Untold/Comin Home + 2 more	Nutmegs EP with picture	Ember
Best of the Harpstones 1.P.	Harpstones	Rare Bird

AUCTION CLOSING DATE FEB.25

Chris Russo, 216 North Columbus Ave. Mt. Vernon, NY 10552		
Simulations	A Part Of Me	Argo #5391 VG
Notables	Moonlight & Roses	Big Top #3001 M-
Sammy Turner	Wrapped Up In A Dream	Big Top #3018 C
Harvey	Blue Skies	Chess #1749 VG
Bobby Marchan	There's Something On Your Mind	Fire #1018 G
Lee Dorsey	DO-RE-ME	Fury #1056 VG
Bobby Freeman	Do You Want To Dance	Jesse #635 M-
Nightmatters	I'm Learning	King #5821 VG
Eddie Cochran	Don't Ever Let Me Go	Liberty #5516 G+
Jessie Hill	Oh! Pops Doc	Ninet #607 G
Tommy Edwards	Blue Heartaches	NON #1751 VG
Vocallers	This Is The Night (blue label)	Old Town #1049 VG+
Zodians	Good Morning Little School Girl	Phillips #4027 G
Nawks	Need Your Lovin	Roulette #1777 G+
Billy & Lillie	La Dee Dah	Swan #4002 G
Upbeats	My Foolish Heart	Swan #4010 G+
Mary Johnson	Let Me Love You	U.A. #208 M-
Jerry Butler	Moon River	Vee Jay #105 M
Four Shells	Hot Dog	Volt #134 G+
Monticello	I Can't Wait Until I Love My Baby	Vare Red Cap 102 G+
Jordanaires	I Think I'm Gonna Cry	Decca #46200 G
The Platters	Encore LP	Mercury #6093 VG+
Sal Salvia, 81 Neck Road, Brooklyn NY 11223 - Min. bid on all records \$1.00		
R. Barrett & group	Remember Me	NON #12612 G
Silhouettes	I Sold My Heart To The Junkman	Junior #396 M
A. L. Mays & Crown	Gloria	Specialty #573 G
Climatic	My Gift From Heaven	Se-Se #1000 M
Cardinals	The Door Is Still Open	Atlantic #1034 G+
Gloria Knight & group	Lonely Girl	Emerson #2101 M
Premiers	Magic Of Love	F-M Records #677 M
Fairlanes	Just For Me	Dart #109 M
Shephards	Pretend Your Still Mine	Okeh #1713 M
Stereos	The Big Knock	Cub #9103 M
The Mito Sisters w/ Nutmegs	Let Me Tell You	Kila #6455 G+
Rubbi Hagg & group	You're Only Young Once	Willow #1002
Holidays	Send Back My Love (grn plastic)	Gallaxy #714 M
Checker Dots	Alpha Omega	Peacock #1688
Sammy Taylor & group	Your Precious Love	Enjoy #2028
Twilighters	Help Me	Ricki #907 M
Edels	Nana Lanna Ding Dong	Dub #1296 G
Sparrows Qc.	Deep In My Heart	Jet #3000 M
Dubs	Your Very First Love	Willshire #101 M
Dakays	The Big Life	Met #4001 M
Masterettes	Never Over	Le Sage #714 M
Darlettes	To Reconcile	Taffi #100 M
Springers	I Know Why	Way Out #2699 M
Temptations	Letter Of Devotion	Goldias #3007 G+
Earl King	Those Lonely, Lonely Nights (Yel)	Ace #509 G+
Jerry Thompson vocal Lulu Reed	Let's Call It A Day	King EP-284 G
Louis Payne Orch. vocal by Ronnie & Danny - That's Alright With		Mo Savone #102 M
Son Wiggins	Someday	Falcons #1030 G
K.C. Mojo Watson	I Kept On Trying	Nant #003 G
Lulu Reed & Teeners	Say Hey Pretty Baby	Federal #12477 G
Jimmy Jones	I Will I Will	Taylor #1003 G
S.B. King	Boogie Woogie Woman	RPM #174 M
Lowell Fulson	I Love My Baby	Swing Time #330 G
Donna Nightower	Hands Off	RPM #445 G
Jesse & the Crystals	Tell Me	Gems #1748 G
Harvey	Memories Of You	Tri-Tri #1024 M
Larkettes	Here Comes The Fool	Thunderbird #102 G+
JOE WOODCO, 936-87 Street, Brooklyn, New York 11219		
Chandeliers	Blueberry Sweet tape on label	Angelstone 521 VG- min 5
Gene Vincent	Be Sop A Lulu	Capitol 3430 VG- min 52
Chords	Bless You	Cat 109 VG- min 52
Students	That's How I Feel	Checker 1004 VG- min 53
Opacello	The Stars	Checker 1144 M min 55
Native Boys	Strange Love	Combo 113 VG- min 55
Joe Weaver & Bluenotes	Soft Pillow 101 label tear	Deluxe 6006 G min 55
Zircos	Only One Love	Dot 15724 M min 52
Chantels	The Vica tape on label	End 1001 (b1k) VG- min 53
Bunny Paul & Harptones	I'll Never Tell 101 label tear	Exxon #34 G min 54
Slim Harpo	Rainin' In My Heart	Excell 2194 VG- min 53
Legends	The Legend Of Love (brown label)	Hull 727 M min 53
Smiley Lewis	One Night (black label)	Imperial 5380 M min 53
Ray Brown 51 label tear	Let The Four Winds Blow (red)	Imperial 5439 VG- min 53
Kadaks	Look Up To The Sky	J&S 1684 VG- min 52
Oracles	In The Chapel In The Moonlight	Jubilee 5134 VG min 57
Ravens	Green Eyes	Jubilee 5201 VG- min 52
Amboy Dukes	Baby Please Don't Go	Mainstream 676 M- min 51
Solitaires	Foot That I Am	MGM 13271 VG- min 52
Harpstones white DJ	Life Is But A Dream	Paradise 101 VG min 53
Four Jacks	You Young To Be Blue	Pal 501 M min 55
Four Jacks	I've Waited Long Enough	Pal 501 M min 55
Darrell & Oxford	Picture In My Wallet	Roulette #174 VG- min 52
Pals	Summer Is Here	Tori 1000 VG- min 58
Capris	God Only Knows	20th Century VG- min 52
Vocallers	A Golden Tear	Twist time M min 53
Eldorados	My Lovin Baby (bk label)	Vee Jay 115 M min 51
Dells	Why Do You Have To Go (brn)	Vee Jay 236 VG- min 54
Oracles	For All We Know (brn)	Vee Jay 228 M- min 52
Frankie Avalon	Trumpet Sorretto	X-0006 (white DJ) M- Min #10
(recorded when he was 12 yrs)	old playing a trumpet solo - his 1st record - RARE	
Lil Greenwood & Dominos	All is Forever (silver top)	Federal 12165 VG min 515
Teenagers	Please Be Mine (rare gold/maroon)	Gee 1002 VG- min 51
Lennie & Carolans	Chapel of Tears	Mohawk 108 VG min 57
Elvis Presley	Money Money	RCA 6641 M- min 53
Overtones	What Made You Forget	Rin 2021 VG- min 515
RARE 15's		
Atco #507 - The Coasters Top Hits (Along Came Jones + 3 more) with cover M min 53		
Atlantic 565 - Joe Turner (Shake Rattle & Roll + 3 more) no cover M- min 54		
Brunswick 71038 - The Crickets - Hawkie Baby + 3 more no cover VG min 53		
Capitol 584 - The Cheers - Sazoom, Khadya Want? + 2 more with cover VG- min 54		
Caprice 1001 - The Angels - The Angels Sing, Sentimental Journey + 3 no cover M Min 54		
Challenge 1100 The Champs - Tequila, I'll Be There + 2 no cover VG- min 54		
Davis 211 - Crickets - Changing Partners, Follows + 5 more + 2 with cover M min 58		
Federal 262 Dominos - The Bell, Pedal Pushin Faps + 2 with cover, VG- min 515		
Grove 18 - Mickey & Sylvia - Love Is Strange, I'm Going Home + 2 no cover VG- min 55		
Herald 451 - Melokings - Tonight Tonight, She's Real Cool + with cover M Min 55		
King #333 - Nightmatters - Work with me Annie - Mooraine + 2 with cover M min 510		
Hollywood 501, Merry Christmas Baby mixed artists with cover VG- min 510 (blue Asflete)		

Frank Ballin, 120-75 Alcott Place, Bx. NY 10475, ALL RECORDS ARE MINT & ORIGINAL LABELS

Royal Robbins	Turn Me Loose	ABC
Versatones	Bila	All Star
Celios	I Beg For Your Love	Apollo (DJ)
Harptones	I Depended On You	Bruce
Harptones	Forever Mine	Bruce
Harptones	I Almost Lost My Mine	Bruce
Spaniels	Fairy Tales	Calla
Blades	Musik Maestro Please	Casa Grande
Four Sounds	Affraid	Celeste (Min \$35.00)
Flamingoes	Would I Be Crying	Checker
Moonglows	Over and Over Again	Ches
Hollywood Flames	Gee	Ches
Crests	Pretty Little Angel	Coed
Riviera	Our Love	Coed
Temper	Come On In (A. Freed TV Theme)	Connie
Serenaders	Now Do You Mend A Broken Heart	Cross Country
Impales	When My Heart Does All The Talking	Cub
Uniques	Tell The Angels	End
Chantels	I Love You So	End
Imperial	Wishful Thinking	End
Teenagers	Crying	End
Imperial	Only Sympathy	End
Twilights	My Heart Belongs To Only You	Finesse
Five Satins	When Your Love Comes Along	First
Hi-Tones	Lovers Quarrel	Fonaca (DJ)
Cletones	You Baby You	Gee
Teenagers	Why Do Fools Fall In Love	Gee
Cletones	Little Girl Of Mine	Gee
Teenagers	I Want You To Be My Girl	Gee
Mellow Keys	I'm Not A Deceiver	Gee
Teenagers	I Promise To Remember	Gee
Downbeats	China Girl	Gee
Teenagers	Share	Gee
Lanes	You Alone	Gee
Angels	Glory Of Love	Gee
Cletones	Stirring Around My Heart	Gee
Echoes	Ding Dong	Gee
Clippers	Yours	Gee
Teenagers	Baby Baby	Gee
Teenagers	Teenage Love	Gee
Rosebuds	Dearest Darling	Gee
Cletones	See You Next Year	Gee
Frankie Lynn	Goody Goody	Gee
Harptones	Cry Like I Cried	Gee
Heartbeats	After New Years Eve	Gee
Cletones	Lover Boy	Gee
Dubs	Beside My Love	Gone
Markees	Special Delivery	Gone
Dubs	Be Sure	Gone
Joann Campbell	Wanna Matter With You	Gone
Laddie	Light A Candle	Gray Cliff
Mello Kings	Chapel On The Hill	Herald (DJ)
Avons	What Love Can Do	Hull
Delaires	Standing At The Altar	Ivy (DJ)
Natados	If You Left Me Today	Kieth (DJ)
Kuchanan & Goodman	Flying Saucer Pt-1/2	Luniverse
Kingman	Extended Love	Mall
Pearls	Ice Cream Baby	Onyx
Valentines	Hand Me Down Love	Rama (blue)
Valentines	Woo Woo Train	Rama
Pratenders	Possessive Love	Rama (blue)
Valentines	Twenty Minutes	Rama (DJ)
Joytones	Is This Really The End	Rama (red)
Harptones	Three Elches	Rama "
Mabel King	Hand Me Down Love	Rama "
Pratenders	Plain Old Love	Rama "
Heartbeats	I Won't Be The Fool Anymore	Rama "
Rhythm Jesters	Never Anyone	Rama "
Heartbeats	Everybody's Somebody's Fool	Rama "
Herbie Cox (Cletones)	Vacation In The Mountains	Rama (DJ)
Equadors	A Vision	RCA (DJ)
Teddy & Continentals	Do You	Richie (DJ)
Sinceres	If I Should Lose You	Richie (DJ)
Techniques	Way : Little Girl	Roulette
Heartbeats	I Found A Job	Roulette
Shells	She Wasn't Meant For You	Roulette
Larry Williams	Sony Marone	Specialty
Neons	Road To Romance	Tetra
Charlots	Gloria	Time
Three Chuckles	Won't You Give Me A Chance	Vik
New Yorkers (5 Satins)	Dream A Little Dream	Wall
Robins	Cherry Lips	Whippet
Tommy Collins & Paragons	Berlin I Love You	Winley
Peter Grandys, 1000 S. 108th Street, Milwaukee Wis. 53216		
Billy Duke & Duke	This Is What I Ask	Bound 130 (VG) Min \$7
Preludes	Don't Fall In Love To Soon	Empire 103 (VG) Min \$7
Jewels	Please Return	Imperial 5362 VG Min \$7
Angels	Wedding Bells Are Ringing	Grand 115 M- Min \$7
Jewels	Rickety Rock	Imperial 5377 M- Min \$4
Cupids	The Answer To Your Pray	Decca 30279 M- Min \$4
J. Stevens & Premiers	Blue Mood	Dig 115 VG Min \$1
F. Scott & Chimes	Please Call	Arrow 724 M- Min \$2
Daps	When You're Alone	Marterry 5249 M Min \$3
Vichie Nelson & Sounds	Like A Baby	Vik #0273 M
Peter Marshall & Deputees	Nice & Cozy (pop)	Malba #103 VG
Nickabobs	You Are My Heart (pop)	Spinit 103 M
Freddy Bell & Bellboys	5-10-15 hrs.	Ten 130 VG
Flamingoes	Lovers Never Say Goodbye	End 1035 (white label)
Four Fellows	Please Play My Song	Glory 244 (M-)
Steve Epomito, 8915 16th Ave. Brooklyn NY 11214 (Min \$1 - All MINT)		
Casualtones	The Very End	Success 102
The Skyliners	Tell Me	Vicounts 104
Channle	The Girl Next Door	Pire 1001
Love Notes	Nancy	Wilshire 200
Laddies	Yes, Oh Baby, Yes	Gray Cliff 721
Versatiles	The White Cliff Of Dover	Peacock 1910
Skyliners	It Happened Today	Calico 109
Pantele	Since I Don't Have You	Calico 103
Chanters	Been So Long	Cadet 5287
Casuals	Now Row Your Boat	Deluxe 6166
Raisin' Sugar Cane w/	So Tough	Back Beat 503
Arthur Lee Hays & Crowns	Untouchables	Nadison 147
Marvelous	Gloria	Specialty 573
Sheppards	Hey Hey Girl	ABC 11139
Cleaves	Island Of Love	Apex 7750
	One Mint Julep	Atlantic 963

George Levatelli, 700 Fairview Ave. Fairview, N.J. 07022 (All Original Labels)

Ravens	Kneel & Pray DJ/WL	Argo 5255 M-
Five Birds	Let Me Cry (label discolor)	Authentic 1410 M-
Sammy Hagen & Vicounts	Tail Lifter DJ	Capitol 3885 M
Fascinations	Chapel Bells DJ	Capitol 4053 M-
Our Chickadees	Teenage Blues	Checker 845 VG+
Medallions	Did You Have Fun	Dootone 407 M-
Notletones	Who Cares About Love (label faded)	CAM 182 M-
Tanglers	Remember Me DJ/WL	Decca #29971 M-
Buddy Holly & 3 Tunes	Ting-a-Ling	Decca #30450 M-
Van Dykes	The Flaker DJ	Decca #30454 M-
Van Shillings	Letter To An Angel DJ	Decca #30722 M-
Galitones	Lower Boy DJ (girl version of Gloria)	Decca #30726 M
Vestelles	Come Home/Dittie-wa-Do DJ	Decca #30733 M
Drivers	Women	Deluxe 6094 M-
Gulldinkies	Gulldinkies	Dootone 409 M- (maroon)
Ambers	Never Let You Go	Ebb 142 M-
Tenchorde	I'm So Happy w/	Fury 1000 VG+
Tenchorde	Honey Honey	Fury 1003 VG (bl tear)
Hemlocks	Cora Lee (label faded)	Fury 1004 M-
DuMouriers	All Night Long	Fury 1011 M-
Angels	Glory Of Love	Gee 1024 M-
Echoes	Ding Dong	Gee 1028 M-
Bopchords	Castle In The Sky	Holiday 2601 M-
Bopchords	When I Woke Up This Morning	Holiday 2603 M-
Ladders	I Want To Know	Holiday 2611 VG+
Heartbeats	Darling How Long	Hull #713 VG
Avons	Our Love Will Never End	Hull 717 VG+
Libellights	Cabin Widesaw	Josie 795 VG
Esamons	Blue Moon (slight label discolor)	Josie 801 VG+
Chips	Rubber Biscuit	Josie 803 M-
King Bees	Can't You Understand DJ	KRC 302 M-
Bipchords	I Laughed So Hard DJ	MHI 1236 M-
Romans	Wild Ideas	MHI 1238 M-
Chuck Higgins & group	Beautiful Love w/	Money 214 M-
Young Lads	I'm In Love	Neil 100 VG
E. McFadden & Supremes	Darling Listen To The Words etc	Old Town 1017 VG+
Chordells	I Started Out	Onyx 504 VG+
Velours	Can I Come Over Tonight	Onyx 512 VG+
Velours	This Could Be The Night	Onyx 515 VG+
Velours	Remember	Onyx 520 M-
C-Clefs	La Dina Dong (orig label Purple no pilgrim Pilgram)	715 VG
Suburbans	Alphabet Of Love	Port 70011 VG+
Interludes	I Shed A Million Tears	RCA 7281 M-
Fantastics	There Goes My Love	RCA 7572 VG
Ivy Tones	Do Wee Baby w/DJ	Red Top 105 VG+
Elvis Presley	That's All Right w/	Sun 209 F+ scratches
Shirelles	I Met Him On A Sunday	Tiara 6112 VG
ElDorados	Bin Bam Boom	VeeJay 211 VG+
Penguins	Peace Of Mind/Dealer Of Dreams	Wing 90076 M-
Rays	Silhouettes label tear	XYZ 102 VG
STEVE GALLO 205 Bay 14th Street, Brooklyn New York 11214 (min \$1 - All MINT)		
Falcons	This Heart Of Mine	Chees 1743
Daddy & Limettes	Daddy's Home	Hull 740
Nutmegs	Ship Of Love	Herald 459
Harptones	I Almost Lost My Mind	Bruce 128
Buddy Knox	Swingin Daddy	Roulette 4042
Mello Kings	Valerie	Herald 518
Four Tunes	Hold Me Closer	Jubilee 5239
Four Tunes	I Understand	Jubilee 5132
Dubs	Don't Ask Me To Be Lonely	Gone 5002
Fats Domino	When I See You	Imperial 5454
"	All By Myself	Imperial 5557
"	Thinking Of You	Imperial 5523
"	Ain't It A Shame	Imperial 5348
"	Poor Me	Imperial 5369
Jacko	So Wrong	RPM 454
Cardinals	Come Back My Love	Atlantic 1067
Clovers	All Righty Oh Sweetie	Atlantic 1046
Heartbeats	One Million Years	Guyton 2011
Parakeets	Teenage Rose	Atlas 1071
Four Fellows	Fallen Angel	Glory 238
Chords	Kiss You	Glo 309
Monarchs	Pretty Little Girl	Wall 101
Cellos	The Juicy Crocodile	Apollo 515
Moonglows w/	Please Send Me Someone To Love	Chees 1661
Romancers	No Greater Love	Celebrity 701
LaVern Baker	Play It Fair	Atlantic 1075
Chuck Berry	Thirty Days	Chees 1610
Tempters	I'll See You Next Fall	Empire 105
Solitaires dj w/	The Time Is Here	Old Town 1139
Purys	Zing Went The Strings Of My Heart	Mack IV 112
Teenagers	Can You Tell Me	End 1076
Jesters (red plastic)	Tutti Frutti	Winley 248
Tony Allen	Nite Owl	Specialty 560
Bill Doggett	Monky Tonk	King 4950
Hearts	Lonely Nights	Baton 208
Sladins	Sladins	Ember 800
Charis	Why Do You Cry	Everlast 5002
Charts	Deserie	Everlast 5001
& Haven Knights	In My Lonely Room	Josie 824
Monarchs	Always Be Faithful	Wall 103
Charms	When We Get Together	Deluxe 6087
Unique Teens	Jeannie	Nanover 4510
Silhouettes	Headin For The Poor House	Ebber 1032
Criterions	Don't Say Goodbye	Cecelia 1010
Ray Charles	Hallelujah I Love Her So	Atlantic 1096
Money Bees	Endless	Imperial 5400
Rob-Roys	Tell Me Why	Back Beat 501
Eddie Cooley & Dimples	Be My Steady Clementine	Triumph 609
Rays	An Angel Cried	Topix 6003
Billy Mitchell & Basile-ites	Pickin On The Wrong Chicken	Imperial 5520
Colleen Harmony c/o Bob Ostrowski, 170 Nagle Ave. NY NY 10014 Min. \$16 \$1.00		
Hollywood Flames	Give Me Back My Heart w/ 101 It	Ebb 131 VG+
Aquatonas	You Say You'll Be Mine	Fargo 1001 VG
" dj w/	Our First Kiss	Fargo 1002 VG
"	My Treasure	Fargo 1003 M-
"	My Darling	Fargo 1111 M-
"	Every Time	Fargo 1113 M-
"	Im So Happy	Fargo 1115 M-
DuCanes	Wedding Bells Are Ringing etc	Goldac 3024 G+
Angels w/	Love's Way To Spend An Evening	Grand 115 VG+
Angels w/	Shining Star	Grand 121 M-
Chaperones w/ 101 LT	Good Goodbye	Josie 885 M-
Bob Knight Four	I Really Love You	Love 1020 G
Channell w/	A Tear Fell From My Eyes	Port 70023 G
Daylights w/	I Can't Say Goodbye	Propulation 601 M-
Fireflies w/	Kiss A Kiss	Ribbon 6904 M-
Del & the Escorts	Someone To Watch Over Me	Rim M-
Crests w/	Gully	Rome 103 M
Graduates w/ 101 LT	Ballad of a Girl & Boy	Selma 311 VG+
Bell Notes	I've Had It	Shan-Todd 0055 VG
"	She Went That A Way	Time 1004 G
"	That's Right	Time 1010 M-
"	Gloria	Time 1013 M-
Charlots	Darling Come Back (red plastic)	Time 1006 F
Creascents (Elegants)	Count Every Star	Victory 1001 M
Donnie & the Dreamers w/		Wale 300 M-



212 PAGE BOOK LISTS EVERY CHARTED RECORD 1955 TO 1970

- ★ Date record first hit chart.
- ★ Highest position reached.
- ★ Total weeks on chart.
- ★ Record label and number.
- ★ Listed by artist alphabetically.

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Date	Pos.	Wks.	ARTIST - RECORDING	Label
10-22-66	96	1	<u>TROLLS</u> EVERY DAY, EVERY NIGHT	ABC 10823
6-8-63	10	14	<u>TROY, DORIS</u> JUST ONE LOOK	Atlantic 2168
5-3-59	64	9	<u>TRUMPETEERS</u> A STRING OF TRUMPETS	Splash 800
1-18-69	75	6	<u>T.S.U. TORNADOES</u> GETTING THE CORNERS	Atlantic 2579
2-8-64	11	11	<u>TUCKER, TOMMY</u> HI-HEEL SNEAKERS	Checker 1067
5-16-64	96	2	LONG TALL SHORTY	Checker 1075
8-31-58	44	10	<u>TUNE ROCKERS</u> THE GREEN MOSQUITO	United Artists 13
9-7-57	5	19	<u>TUNE WEAVERS</u> HAPPY, HAPPY BIRTHDAY BABY	Checker 872
11-2-55	33	21	<u>TURBANS</u> WHEN YOU DANCE	Herald 458
9-4-60	27	13	<u>TURNER, IKE & TINA</u> A FOOL IN LOVE	Sue 730
12-18-60	82	4	I IDOLIZE YOU	Sue 735
8-6-61	14	15	IT'S GONNA WORK OUT FINE	Sue 749
12-3-61	38	11	POOR FOOL	Sue 753
3-24-62	50	7	TRA LA LA LA LA	Sue 757
6-30-62	89	2	YOU SHOULD'A TREATED ME RIGHT	Sue 765
10-3-64	95	3	I CAN'T BELIEVE WHAT YOU SAY	Kent 402
5-28-66	88	4	RIVER DEEP-MOUNTAIN HIGH	Philles 131
5-10-69	98	2	I'M GONNA DO ALL I CAN	Minit 32060
4-26-69	68	7	I'VE BEEN LOVING YOU TOO LONG	Blue Thumb 101
8-2-69	93	2	THE HUNTER	Blue Thumb 102
12-20-69	59	8	BOLD SOUL SISTER	Blue Thumb 104
1-11-59	20	12	<u>TURNER, JESSE LEE</u> THE LITTLE SPACE GIRL	Carlton 496
5-2-56	41	10	<u>TURNER, JOE</u> CORRINE CORRINA	Atlantic 1088
1-3-60	53	9	HONEY HUSH	Atlantic 2044
3-29-59	100	1	<u>TURNER, SAMMY</u> SWEET ANNIE LAURIE	Big Top 3007
6-28-59	3	18	LAVENDER BLUE	Big Top 3016
11-8-59	19	12	ALWAYS	Big Top 3029
12-6-59	82	3	SYMPHONY	Big Top 3029
2-21-60	46	11	PARADISE	Big Top 3032
12-17-66	12	12	<u>TURNER, SPYDER</u> STAND BY ME	MGM 13617
3-26-67	95	2	I CAN'T MAKE IT ANYMORE	MGM 13692
11-29-59	83	6	<u>TURNER, TITUS</u> WE TOLD YOU NOT TO MARRY	Glover 201
1-22-61	77	4	SOUND OFF	Jamie 1174
8-7-65	8	11	<u>TURTLES</u> IT AIN'T ME BABE	White Whale 222
10-30-65	29	7	LET ME BE	White Whale 224
2-5-66	20	12	YOU BABY	White Whale 227
6-18-66	81	4	GRIM REAPER OF LOVE	White Whale 231
10-29-66	89	5	CAN I GET TO KNOW YOU BETTER	White Whale 238
2-11-67	1	15	HAPPY TOGETHER	White Whale 244
5-13-67	3	11	SHE'D RATHER BE WITH ME	White Whale 249
8-5-67	12	11	YOU KNOW WHAT I MEAN	White Whale 254
11-11-67	14	10	SHE'S MY GIRL	White Whale 260

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